BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music

PERFORMANCE PROGRAMS

January 2016 - August 2016

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Chris Morrison

Piano

in Graduate Recital

Student of Irene Peery-Fox

Required for the Masters of Music Degree
with an Emphasis in Performance

5:30 p.m.
9 January 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Etudes-tableaux, op. 39 — Sergey Rachmaninoff, 1873–1943
- No. 2 in A Minor
- No. 4 in B Minor

Sonata, op. 101 in A Major — Ludwig van Beethoven, 1770–1827
- Etwas lebhaft und mit der innigsten Empfindung
- Lebhaft. Marschmäßig
- Langsam und sehnsuchtsvoll—Zeitmaß des ersten Stückes—Presto
- Geschwind, doch nicht zu sehr, und mit Entschlossenheit

Prelude and Fugue in F Minor — Johann Sebastian Bach, 1685–1750
From *The Well-Tempered Clavier* vol. II

Barcarolle, op. 60 — Frédéric Chopin, 1810–1849

Sonata no. 2, "The Fire Sermon" (1970) — Einojuhani Rautavaara, b. 1928
- Molto allegro
- Andante assai
- Allegro brutale

BYUarts This musical event is the 67th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY

VOCAL POINT

LIVE IN CONCERT
SATURDAY, JANUARY 9, 2016
DE JONG CONCERT HALL
HARRIS FINE ARTS CENTER

BYUarts
BYUARTS.COM

BRIGHAM YOUNG UNIVERSITY PRESENTS

VOCAL POINT

SATURDAY, JANUARY 9, 2016

Tonight's program will be selected from the following:

12 Days of Christmas
Traditional
Arr. by Straight No Chaser

Boy Band Medley
The Backstreet Boys & *NSYNC
Arr. by McKay Crockett

Brightly Beams
Our Father's Mercy
Philip Paul Bliss
Arr. by McKay Crockett

Drag Me Down/As Long As You Love Me
Justin Bieber/One Direction
Arr. by McKay Crockett & Cody Phillips

Feeling Good
Michael Buble
Arr. by McKay Crockett

Frankie Valli Medley
The Four Seasons
Arr. by Jon Rose

Shut Up and Dance
Walk the Moon
Arr. by McKay Crockett

Happy
Pharrell Williams
Arr. by McKay Crockett

Home For Me
Written and arranged by
McKay Crockett & Keith Evans

i2i
A Goofy Movie
Arr. by Keith Evans & McKay Crockett

If I Lose Myself
OneRepublic
Arr. by Keith Evans

Nearer, My God, to Thee
Sarah Flower Adams & Lowell Mason
Arr. by James Stevens

Newsies Medley
From Newsies
Arr. by McKay Crockett & Steve Koplin

Some Kind of Wonderful
Grand Funk Railroad
Arr. by McKay Crockett

Devin Flake
@devinflake90

Jordan Hale
@jordansizedhale

Adam Heimbigner
@byusoundguy

Kyle Lemperle
@kyle_lemperle

Spencer Myler
@spencermyler

Cody Phillips
@codyphill

Carl Prince
@carlwprince

Bryce Romney
@bryceromney

Logan Shelton
@logandshelton

McKay Crockett, Faculty Artistic Director
Adam Millett, Audio Engingeer
Caitlin Black, Stage Manager

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Faculty Artist

Geralyn Giovannetti, *oboe*

assisted by

Jed Moss, *piano*

12 January 2016
7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Trio for Oboe, Bassoon, and Piano, op. 72 — Stanislas Verroust, 1814–1863

- Allegro moderato—Andante cantabile—Allegro moderato

Sonata for Oboe and Piano, op. 85 — York Bowen, 1884–1961

- Allegretto grazioso
- Andantino espressivo
- Allegro giocoso

INTERMISSION

Lessons of the Sky — Rodney Rogers, b. 1953

Gardens — Peter Schickele, b. 1935

- Morning
- Noon
- Night

Suite for Oboe and Piano, op. 16 — Robert Henriques, 1858–1914

- Prélude
- Pastorale
- Épilogue

BYUarts

This musical event is the 74th performance sponsored by the BYU School of Music for the 2015–16 season.

Brigham Young University School of Music

presents

Neil Thornock, *faculty artist*
Drew Krause, *guest composer*

Thursday, January 14, 2015 at 7:30 p.m., Madsen Recital Hall

WOMAN (2014)	Luiz Henrique Yudo
Hesperus Variations (2007)	Drew Krause
Exogenesis (2015)	Steve Ricks
Haven (2014)	Huw Morgan
Sanctuary (2013/2015)	Michael Bonaventure
Southwell Variations (2007)	Drew Krause
J1407b (2016)	Neil Thornock

BRIGHAM YOUNG UNIVERSITY

YOUNG AMBASSADORS

HEARTSONGS

BYUarts

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BRIGHAM YOUNG UNIVERSITY

YOUNG AMBASSADORS

Visit the merchandise table before or after the show to purchase copies of the BYU Young Ambassadors new CD and DVD!

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CDs – $10

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SCHOOL OF MUSIC PRESENTS

HEARTSONGS

MELODIES OF LOVE

JANUARY 14–16, 2016
HARRIS FINE ARTS CENTER

HEARTSONGS
MELODIES OF LOVE

Heartsongs Overture
MUSIC: Hansen
Young Ambassador Show Band

Make You Feel My Love
MUSIC: Dylan
SOLOIST: Carolyn Keller

Heart and Music from *A New Brain*
MUSIC: Finn
SOLOISTS: Matthew Davies, Jacob Brown, Company

Just Haven't Met You Yet
MUSIC: Bublé, Chang, and Foster-Gillies
SOLOIST: Preston Taylor

ENCHANTED LOVE

Do I Love You Because You're Beautiful from *Cinderella*
MUSIC: Rogers and Hammerstein
SOLOISTS: Taylor Stanger, Cassie Austin

Love Is an Open Door from *Frozen*
MUSIC: Anderson-Lopez and Lopez
SOLOISTS: Whitney Hatch, Scott Hendrickson

That's How You Know from *Enchanted*
MUSIC: Menken and Schwartz
SOLOISTS: Caleb Jenson, Kaushay Colvin

I Won't Say I'm in Love/Zero to Hero from *Hercules*
MUSIC: Menken and Zippel
SOLOISTS: Ellie Smith, Haley Wawro

LOVING LIFE

Crazy Little Thing Called Love
MUSIC: Mercury
DANCERS: Tanner Forbes, Emily Lyons

C'mon Everybody from *All Shook Up*
MUSIC: Weiss, Creatore, and Peretti
SOLOIST: Tanner DeWaal

Can't Help Falling in Love from *All Shook Up*
MUSIC: Weiss, Creatore, and Peretti
SOLOISTS: Whitney Hatch, Seth Taylor

Fools Rush In/Fools Fall in Love
MUSIC: Mercer and Bloom, Leiber and Stoller
SOLOIST: Megan Sackett

Grow Old with Me
MUSIC: Brown
SOLOIST: Cayel Tregeagle
DANCERS: Kyla Brown, Tanner DeWaal

Man in the Mirror
MUSIC: Garrett and Balalrd
SOLOISTS: Tanner Forbes, Emily Lyons

BYU YOUNG AMBASSADORS BAND FEATURE

Tres Deseos
MUSIC: Santander

ROMANCE, ROMANCE

When I Fall in Love
MUSIC: Young and Heyman
DANCERS: Taylor Stanger, Whitney Hatch

Down with Love
MUSIC: Harburg and Arlen
SOLOISTS: Kyla Brown, Jacob Brown

Silly Love Songs
MUSIC: McCartney and McCartnet
SOLOIST: Tanner Forbes

Love Me Do / I Want to Hold Your Hand / And I Love Her / Can't Buy Me Love
MUSIC: McCartney and Lennon
SOLOISTS: Seth Taylor, Cayel Tregeagle, Tanner Forbes
DANCERS: Whitney Hatch, Seth Taylor

Thinking Out Loud
MUSIC: Sheeran and Wadge
SOLOISTS: Tanner DeWaal, Haley Wawro, Preston Taylor
DANCERS: Cassie Austin, Matthew Davies

FROM BROADWAY WITH LOVE

Begin the Beguine
MUSIC: Porter
DANCERS: Carolyn Keller, Cayel Tregeagle

Mamma Mia from *Mama Mia!*
MUSIC: Andersson, Ulvaeus, and Andserson
SOLOIST: Kaushay Colvin

Dancing Queen from *Mama Mia!*
MUSIC: Andersson, Ulvaeus, and Andserson
SOLOISTS: Emily Lyons, Hannah Pyper

Can't Take My Eyes Off of You from *Jersey Boys*
MUSIC: Crewe and Gaudio
SOLOIST: Caleb Jenson

Who Loves You from *Jersey Boys*
MUSIC: Gaudio and Parker

Let's Hear It for the Boy from *Footloose*
MUSIC: Snow and Pitchford
SOLOIST: Megan Sackett

Embraceable You from *Crazy for You*
MUSIC: Gershwin and Gershwin
SOLOIST: Carolyn Keller
DANCERS: Cayel Trregeagle, Ellie Smith

Brotherhood of Man from *How to Succeed in Business Without Really Trying*
MUSIC: Loesser
SOLOISTS: Matthew Davies, Taylor Stanger, Hannah Pyper

FAMILY LOVE

Love at Home
MUSIC: McNaughton

Shower the People
MUSIC: Taylor
SOLOIST: Scott Hendrickson

Welcome from *Brother Bear*
MUSIC: Collins
SOLOISTS: Caleb Jenson, Hannah Pyper

The Way of Things
MUSIC: Perry and Perry
SOLOISTS: Cassie Austin, Preston Taylor
DANCERS: Kyla Brown, Hannah Pyper

Love in Any Language
MUSIC: Mohr and Mays
SOLOIST: Ellie Smith

Fill the World with Love
MUSIC: Bricusse
Company

YOUNG AMBASSADORS

For over 45 years the BYU Young Ambassadors have literally circled the globe. Beginning with their premier performance at Expo '70 in Osaka, Japan, they have performed in 66 countries, appearing before millions of appreciative audience members, often including royalty and government leaders from many nations. *Heartsongs: Melodies of Love* is a fast-paced musical revue highlighting some of the world's favorite love songs. The BYU Young Ambassadors are produced by the School of Music in the College of Fine Arts and Communications at Brigham Young University in Provo, Utah.

STAY IN TOUCH WITH THE YOUNG AMBASSADORS

youngambassadors.byu.edu
#byuya

COMPANY

CASSIE AUSTIN

From Libertyville, IL. Junior studying music dance theatre. BYU credits include *The Count of Monte Cristo* (Valentine), *Single Wide* (Katy), *Lovestruck* (Sasha). Cassie most recently spent a summer with Music Theatre Wichita. MTW credits include *Aida, My Son Pinocchio* (Dance Captain), *Billy Elliot, Big Fish,* and *Hello, Dolly!*

JACOB BROWN

From Canby, OR. Credits include *Into the Woods* (Cinderella's Prince), BYU Men's Chorus, pianist for a BYU jazz combo, and has been featured as a singing impersonator. He enjoys ultimate frisbee, watching good movies, and being with his sweet wife, Kyla, who is also a member of the company.

KYLA THRELFALL BROWN

From Provo, UT. Senior studying dance education. Kyla toured Eastern Europe as a member of the Contemporary Dance Company last summer. She recently traveled to Southern India with the Promethean Spark Foundation and taught life skills through dance to children from leprosy colonies. She is excited to perform alongside her husband, Jacob.

KAUSHAY COLVIN

From Davenport, IA. Senior studying communications with an emphasis in journalism. Kaushay grew up performing in choirs, musicals, and dance companies. Most recently Kaushay was a member of BYU's Black Student Union Gospel Choir. This is her first year on the company and she looks forward to serving and reaching out to communities throughout the year.

MATTHEW DAVIES

From Centerville, UT. Senior studying music dance theatre. Matt toured China with BYU's Contemporary Dance Theatre and is currently serving as dance captain for the company. Recent credits include *Beauty and the Beast* (Rug), *Big Fish* (Red Fang) *Cats* (Mungojerrie/Dance Capt), *Mary Poppins* (Neleus), *Footloose* (Garvin) and *Seven Brides for Seven Brothers* (Frank). Served an LDS performing mission in Nauvoo, IL.

TANNER DeWAAL

From Sandy, UT. Senior studying commercial music and Korean. Tanner toured China, Southeast Asia, and Nauvoo with the Young Ambassadors and is currently serving as president of the company. Recent credits include *Big Fish, Oklahoma!, Ghost the Musical, Catch Me if You Can, Mary Poppins, Disney's Tarzan the Musical, Chitty Chitty Bang Bang, 9 to 5 the Musical, Irving Berlin's White Christmas*, and *Joseph...Dreamcoat* (Judah). Served an LDS mission in Busan, South Korea.

TANNER FORBES

From St. George, UT. Sophomore studying music dance theatre. Recently seen at BYU in the US premiere of *The Count of Monte Cristo* (U/S Jacopo), Hale Centre Theatre in *The Little Mermaid, Les Misérables* (Courfeyrac), *Spamalot* (Robin), and *Much Ado About Nothing* (Benedick).

WHITNEY HATCH

From Murray, UT. Senior studying music dance theatre. Whitney enjoyed touring Nauvoo with the Young Ambassadors last summer. Recent credits include *Oklahoma!* (Ellen), *Who Shot Juanito Banditio* (Amelia), *Little Women* (Jo, and Beth), and *Suessical the Musical* (Mayzie).

SCOTT HENDRICKSON

From Thousand Oaks, CA. Junior studying Recreation Management. Scott was the featured soloist in the Choir District Festival at the Civic Arts Plaza and received Outstanding Soloist award at Disneyland's Music in the Parks (2011). Credits include *Oliver!* (Fagin), *Les Misérables* (Javert), and *Singin' In the Rain* (Don Lockwood). Recently returned from serving as a young performing missionary in Nauvoo last summer. Served an LDS mission in Belo Horizonte, Brazil.

CALEB JENSON

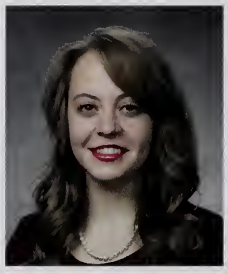
From Orem, UT. Sophmore studying music dance theatre. Credits include *Titanic the Musical* (Thomas), *Footloose* (Ren), *Hairspray* (Brad), *Les Misérables* (Enjolras), *Christmas Carol* (Peter Cratchit), *Thoroughly Modern Millie* (Jimmy), *Crazy For You* (Bobby Child). Served an LDS mission in Cleveland, OH.

CAROLYN KELLER

From Carmel, IN. Junior studying music dance theatre. BYU credits include Ava in *Paint My Eyes* and Mia in the musical film *Lovestruck*. Other credits include *Into the Woods* (Baker's Wife), *Sense and Sensibility* (Lucy Steele), and *Les Misérables*.

EMILY LYONS

From Dallas, TX. Senior studying music dance theatre. Recent credits include Disney's *The Little Mermaid* (Aquata), and *Oklahoma!* (Aggie) at Hale Centre Theatre in West Valley City. Her favorite roles to date have been *Singin' in the Rain* (Lina Lamont) and *The Light in the Piazza* (Clara).

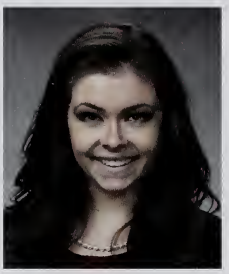


HANNAH PYPER

From Highland, UT. Sophomore studying music dance theatre. Recently seen in *The Wizard of Oz* (Dorothy), the US premiere of *The Count of Monte Cristo* (U/S Valentine), *West Side Story* (Maria). Recieved 1st, 2nd, and 3rd place in belt, legit, and classical singing styles in the National Association of Teachers of Singing competition. Recipient of the Pyramid Prize scholarship to attend Open Jar Institute in NYC, 2013.

MEGAN SACKETT

From Orem, UT. Senior studying family studies. Megan has toured Southeast Asia and Nauvoo with the company and is currently serving as vice president. Credits include *A Christmas Carol, The Music Man,* and *Thoroughly Modern Millie.* She is the featured soloist of the LDS 2013 mutual theme song "Stand." She loves following the footsteps of her four older brothers who are Young Ambassador alumni.



ELLIE SMITH

From Las Vegas, NV. Sophomore studying music dance theatre. Recently seen in *Bye Bye Birdie* (Kim), US premier of *The Count of Monte Cristo* (U/S Mercedes), *She Loves Me* (Amalia), and *Les Misérables* (Eponine), and was a recipient of the 2015 Broadway World Award for the portrayal of that role. Ellie was crowned Miss Nevada 2014 and represented her state in the 2015 Miss America pageant, where she was awarded special recognition for her talent.

TAYLOR STANGER

From Boise, ID. Junior studying music dance theatre. Recent credits include the US premiere of *The Count of Monte Cristo, Broadway's Come Fly Away* (U/S Hank), *Catch Me if You Can* (Agent Dollar), *Mary Poppins* (Neleus), *Bye-Bye Birdie* (Conrad Birdie), *Swan Lake* (Prince Siegfried), *Cinderella* (Prince Charming), and *Crazy for You* (Zangler). Served an LDS mission in Rio de Janeiro, Brazil.

PRESTON TAYLOR

From Salt Lake City, UT. Freshman studying philosophy. Recent credits include *Crazy For You* (Bobby Child), *The Music Man* (Harold Hill), *Guys and Dolls* (Sky Masterson), *Footloose* (Wren), *How to Succeed in Business...* (J. Pierpont Finch), and *High School Musical* (Troy). Preston is proud to be carrying on the legacy of his father, who toured with the copmany in Poland and the Soviet Union in '78. Served an LDS mission in Milan, Italy.

SETH TAYLOR

From Boise, ID. Junior studying political science and family life. Seth toured Eastern Europe with BYU's Contemporary Dance Theater. Credits include *Footloose* (Chuck) and *Bye Bye Birdie* (Conrad). He also sang in BYU Concert Choir. As the eighth of nine children, he is the first to follow in his mother's performing footsteps who toured India with the company in '80. Served an LDS Mission in Kumasi, Ghana.

CAYEL TREGEAGLE

From Orem, UT. Senior studying music dance theatre. Cayel previously toured China with the company. He also toured India and Eastern Europe with the Contemporary Dance Theatre, serving as president '14-'15. Recently he was seen in BYU's *The Count of Monte Cristo* (Albert). Regional credits include The Mac-Haydn Theatre and Jackson Hole Playhouse. His choreography took first place at the Utah Shakespeare Competiton in 2011, 2012, and 2014.

HALEY WAWRO

From Buffalo, NY. Sophomore studying music dance theatre. Recent credits include *Les Misérables* (Eponine), *West Side Story* (Anita), *The Secret Garden* (Martha), and *Into the Woods* (Witch). She was awarded First Place Vocalist in the Musical Competition of America, Outstanding Vocalist in a Musical Review in the Musical Competition of America, and First and Second Place Madrigal in the Utah Shakespeare Competition.

BAND

MICHAEL BIANCARDI - WOODWINDS

From Portland, OR. Senior studying commercial music. Michael currently serves as assistant to the band director and arranger for the Young Ambassador Show Band. Served an LDS mission in São Paulo, Brazil.

SKYLER BLACK - TRUMPET

From Pleasant Grove, UT. Junior studying biology. Skylar played trumpet in numerous jazz bands on tours to Italy, Switzerland, and Mexico. He has performed with artists including Jon Faddis, Eric Marienthal, Jeff Coffin, and Gordon Goodwin. Served an LDS mission in Ecuador.

SAM EVANS - TRUMPET

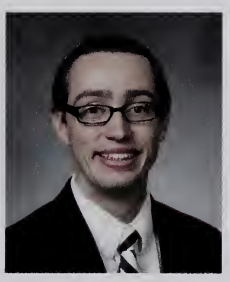
From Murray, UT. Freshman studying applied and computational mathematics. Sam also plays in the BYU Jazz Ensemble. He is excited for the opportunity to perform, serve, and spread the joy of music everywhere he goes! Served an LDS mission in Charlotte, North Carolina.

JOSEPH FACER - GUITAR

From Orem, UT. Senior studying commercial music. Joseph toured Nauvoo with the company last summer. Recent credits include BYU Jazz Combo and BYU Jazz Guitar Ensemble. Performed with Toto and Nathan Osmond. Served an LDS mission in Mexico City North, Mexico.

JOSIE LAYTON - HANDSONIC

From High River, AB, Canada. Junior in Linguistics. Josie began her musical career playing the viola in second grade and had the opportunity to perform in two International Viola Congresses in Minnesota, 2014, and Australia, 2007. After retiring from the viola, she began performing with BYU's Gamelan Bintang Wahyu in 2009, performing with guest artists from Bali and Indonesia. Josie speaks Arabic and Welsh and enjoys performing in other language choirs.



ZACH MCKENZIE - TROMBONE

From Pleasant Grove, UT. Junior studying mechanical engineering. Zach is excited for his second year playing trombone in the company. Performing credits include the Cougar Marching Band as well as playing alongside Grammy-winning artists Jeff Coffin and Gordon Goodwin. Served an LDS mission in Iowa and Missouri.

SCHUYLER MICKELSON - KEYBOARD

From Boise, ID. Sophomore studying commercial music with an emphasis as a singer/songwriter. Schuyler is going on her second year as a member of the BYU Jazz Voices, and is excited to join the Young Ambassadors this year as keyboard player in the band. She looks forward to bringing more light and love to the world through music!

KELLY OJA - BASS GUITAR

From Puyallup, WA. Junior in bass performance. Kelly is excited to be the bassist on the company. She has been involved in music since she was five and has never looked back. She has played with multiple groups at BYU including jazz combos, Synthesis, BYU Philharmonic, BYU Chamber Orchestra, and the pit orchestra for the musical *The Light in the Piazza.*

JORDAN SALTMARSH - DRUMS

From Highland, UT. Junior studying media arts. Jordan toured Nauvoo with the company last summer. He is a second-generation Young Ambassador, following his father who played guitar in 1980–1981. Album credit: Dan Truman's (Diamond Rio) *Faith* album. Recently performed with Joshua Creek and toured with Nathan Osmond. Served an LDS mission in Kyiv, Ukraine.

CHRISTIAN WAWRO - SYNTHESIZER

From Buffalo, NY. Sophmore studying political science. Recent credits include Les Misérables (Marius), The Secret Garden (Archibald), and Guys and Dolls (Nicely-Nicely Johnson). He is co-writing the LDS 2016 *For the Strength of Youth* album. Served an LDS mission in Copenhagen, Denmark.

TECHNICIANS

NATHAN BARTON

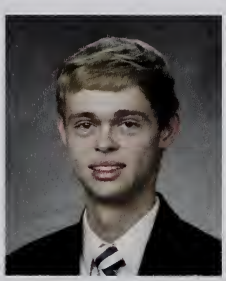
From Syracuse, UT. Sophmore studying information systems. Nathan has seven years of experience in theatrical lighting and production work. He has worked at Hale Centre Theater, Centerpoint Legacy Theater, Val A. Browning Center for the Performing Arts, and several city and community arts venues. Served an LDS mission in Minneapolis, Minnesota.

KAELA BURKE

From Fort Collins, CO. Junior in theatre studies with an emphasis in lighting design. Kalea is excited for her first year as the props master on the company. Studied theatre at Colorado State University for one year before transferring to BYU. Kalea worked as an assistant lighting designer, electrician, and stage hand at a community theatre in Fort Collins for five years. She is assisting the lighting designer for BYU's *The Taste of Sunrise.*

ALEKS CHRISTENSEN

From Spokane, WA. Sophomore studying information technology. This is Aleksandr's second year serving as an electrician for the Young Ambassador Company. He has over four years of professional theatre technical experience working with musicals and plays. Some of his recent tech credits include *Almost, Maine* and *Death of a Salesman.*



MITCH CROSS

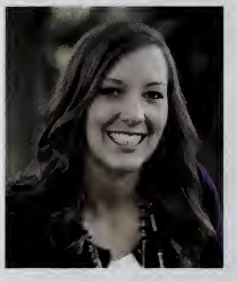
From Dallas, TX. Sophomore studying information systems. Seven years technical theatre design. Mitch is planning to pause his education at the end of the school year to serve a LDS mission.

TAYLOR GLAD

From Orem, UT. Junior studying communications. Recent credits include sound design for *The Selfish Giant* at BYU, sound mixing for *The Scarlett Pimpernel* at Hale Center Theater-Orem, and sound for BYU International Folk Dance Ensemble. Served an LDS mission in Rosario, Argentina.

BRAD HILL

From Littleton, CO. Senior studying communications with an emphasis in advertising. Brad toured Southeast Asia and Navuoo with the Young Ambassadors and is currently serving as stage manager for the company. Recent advertising Lab clients include Salt Lake Comic Con, Hot Wheels, Best Western, Nature Valley (Art Director) and Stance. Served an LDS mission in Eugene, Oregon.



LELA HILL

From Littleton, CO. Sophomore planning to study nursing. Lela is excited for her first year as a technician with the company as a follow spot operator. She also is planning on serving a mission this next summer.

PARKER ROBINSON

From Pleasant Grove, UT. Senior studying commericial music with an emphasis in audio engineering. Parker plays the baritone saxophone and has toured with BYU Synthesis and been a guest artist at the Festival of Gold in Chicago, IL. Key projects include record engineer for International Touring Saxophne Quartet FOUR's last two albums, US premiere of Frank Wildhorn's *The Count of Monte Cristo*, and BYU Animations *Ram's Horn*, winner of a Student Emmy.

SARAH STEWART

From Evergreen, CO. Senior studying theatre arts with emphases in costume design and technology, and makeup design and technology. Minoring in nutrition and visual arts. Design credits include BYU's 2015 *Microburst Theatre* and the touring show *Water Sings Blue*. Assistant costume designer for BYU's productions of *Princess Academy*, *Our Town*, and *A Man for All Seasons*. Currently the makeup designer for BYU's *Twelfth Night* and the co-costume designer for *Mother Courage and Her Children*.

YOUNG AMBASSADORS'
SINGING ENTERTAINERS WORKSHOP

July 11–16 (session I, 2016)
July 18–23 (session II, 2016)

YASE is a one-of-a-kind camp where you will learn to dance, sing and perform with the BYU Young Ambassadors!

Presented by the BYU Young Ambassadors

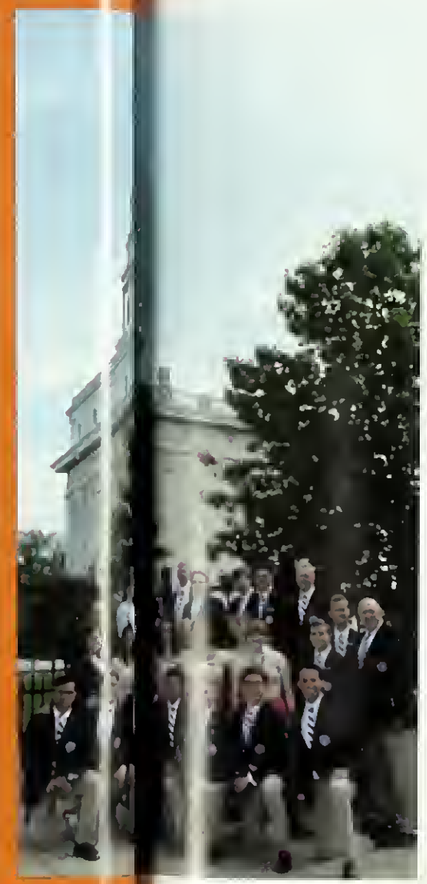
Join the Young Ambassadors for five days of intense, high-energy music dance theatre training at BYU. Rehearse with members of the Young Ambassadors and receive instruction from BYU's premier performance directors–Young Ambassadors director Randy Boothe and Living Legends director Janielle Christensen. At YASE you will strengthen your performance abilities, develop proper technique in dance, voice, and stage presence, and gain confidence as a performer.

Register online or call 1.877.221.6716 | yase.byu.edu

Contact us: young_ambassadors@byu.edu or 801.422.7692

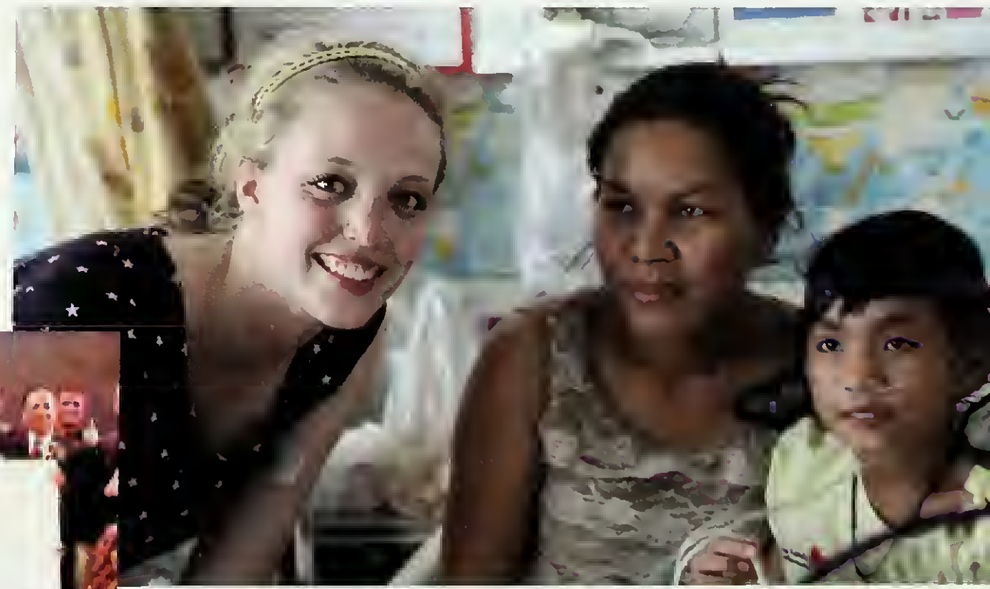
ENTER TO LEARN GO FORTH TO SERVE

During their 2015 summer visit to Nauvoo, the Young Ambassadors were privileged to spend two early mornings in the Nauvoo Temple with half of the students participating in an endowment session while others served in the baptistry. Nauvoo public affairs missionaries arranged for daytime outreach opportunities in Keokuk, Iowa, and Quincy, Illinois, where Young Ambassadors painted picnic pavilions, weeded, built a footbridge, painted flower pots in downtown Burlington, and picked up garbage along the river bank in Hannibal, Missouri. Each of these service-learning experiences was a great opportunity to make new friends and to invite the public to our nightly performances in Nauvoo.



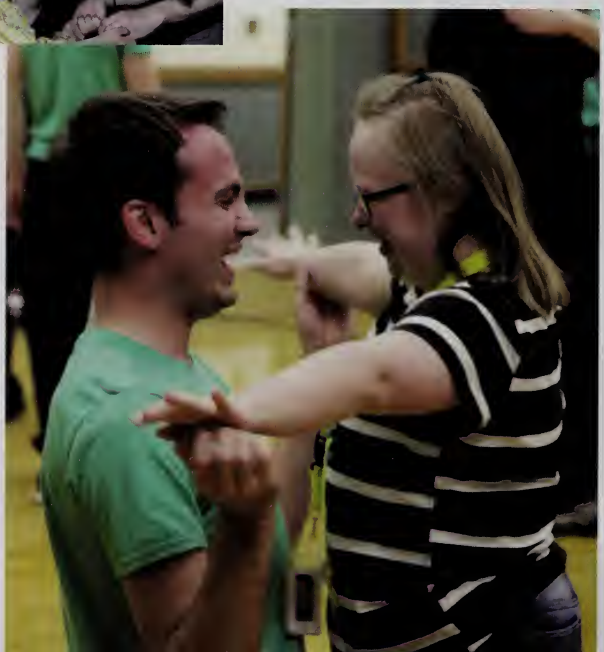
In May of 2014, during their visit to Cambodia, Young Ambassadors were fortunate to partner with an organization that is building the first Women's Hospital in Phnom Penh. They succeeded in filling a 3,000-seat concert hall and raising a significant amount of money to put towards this new facility. The beautiful children encountered at every outreach and performance reminded us of the bright future that we are working to ensure for children all over the world.

The Princess of Thailand invited the Young Ambassadors to perform in support of one of her favorite charities—the Bangkok General Hospital. A morning outreach performance for children in the hospital helped bring into focus the needs that can be met as the The Church of Jesus Christ of Latter-day Saints and the Young Ambassadors partner with local business and community members to improve hospital facilities in Thailand. The Young Ambassadors felt a great sense of satisfaction as tickets for their performance were in great demand and sold quickly. Hundreds of community and business leaders attended, lending their support to the effort. That evening, the Church was able to present a check for $100,000 raised through the performance to assist in acquiring three dialysis machines for the Bangkok hospital.



In China, numerous performances in major concert halls were interspersed with frequent visits with special needs children and youth in various parts of the country. The children and their smiles will long be remembered as some of China's greatest treasures. These special Chinese children are a warm reminder of special needs brothers and sisters in Provo. The Young Ambassadors have a tradition of participating in an annual Family Home Evening with special needs young adults in the Provo East Stake. In March of each year, Young Ambassadors look forward to teaching fun dances to and strengthening our friendship with these young people who love dancing with their Young Ambassador friends.

Every Young Ambassador tour includes long days of both outreach activities and performances. While the technical crew members set up sound, costumes, and lighting, the performers average three hours in workshops and outreach activities/performances each day.



NEXT STOP: SOUTH AFRICA

The Young Ambassadors will tour South Africa and Zimbabwe from April 23 to May 13. BYU Artist Manager, Shane Wright from BYU's Performing Arts Management, is finalizing arrangements for the tour. His recent advance tour to Africa in late November indicated that there is great anticipation and excitement among the Church members for the Young Ambassadors' return visit.

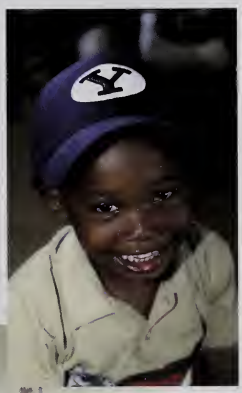
The Young Ambassadors last toured southern Africa in 2012 for a three-week performance tour of their show Harmony: The Music of Life. One of the most memorable experiences occurred when they were able to meet with the South African Broadcasting Company's (SABC) choir. The two ensembles learned a number of songs together they would later perform in shared concerts in Soweto and Pretoria. The Young Ambassadors had another amazing visit at the Sparrows Nest Aids Village, an orphanage where the children and adults are ensured of getting the necessary medicine and treatment. The children were very happy as the Young Ambassadors played games, handed out treats and performed for them. That evening's performance to a sold-out crowd benefitted their new friends at Sparrows Nest Aids Village.

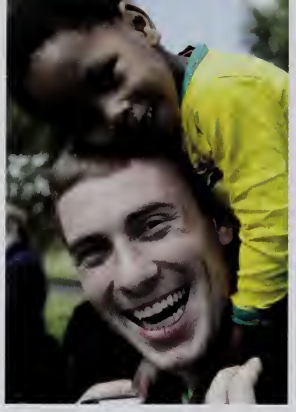
After a six-hour bus ride to Gaborone, Botswana, their first stop was the SOS Children's Home where they played with the children and gave a musical presentation. They were greeted by a traditional Botswana folk dancing troupe comprised of children and adults who welcomed their American visitors.

After their greeting, an enthusiastic and very appreciative audience made their way inside the Naledi Youth Centre where the Young Ambassadors performed for hundreds of families. Audience members were delighted to see the Young

Ambassadors learn their culture as native dancers spilled onto the stage and taught their BYU friends how to perform "Botswana style"! The Gaborone concert benefitted the SOS Children's Home.

Seven hours on the bus to Johannesburg brought the company back just in time for a benefit concert for the "Children of Fire." This nonprofit organization brings children in from all over Africa who have been burned by fire. They not only help them with their outer scarring, but their inner scarring too. The group was touched by the courage of the children and the dedication of their staff. Traveling to beautiful, tropical Tzaneen for an outreach visit to Moleketu Banpopo Primary School in Motupa, the group learned that 90 percent of the students were orphans. When BYU arrived, the children were singing and clapping, saying "We are all a family, father, mother sister and brother." Each Young Ambassador brought a children's book to give to the school. When the YAs brought out the books and read them to the children, some of the children eagerly read to the group members too. While the Tzanseen branch has only 20 members, the Young Ambassadors' fireside drew more than 130. Two ministers of neighboring churches attended. One of the ministers invited the local missionaries to come and teach his youth group how to testify of Christ with conviction like the Young Ambassadors.





As the group moved on to Swaziland, the prince attended the performance. Several high school visits with assemblies and workshops based on the Church's "For the Strength of Youth" pamphlet were well received in the Durban area. The Young Ambassador South Africa tour included 12 formal concerts, six assemblies and workshops, eight firesides and YSA events, 11 media interviews, 15 outreach, and VIP visits. "The experience of getting to know the people of South Africa is life-changing", says YA Director Randy Boothe. "Our upcoming tour will be a remarkable chance to develop friendships that will last a life-time!"

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Associate Director and Conductor
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Associate Director
Janielle Christensen

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John W. Shurtleff

Artist Manager
Shane W. Wright

Sound Designer
Bart Schaerrer

Lighting Designer
Erin Dinnell Bjorn

Production Stage Manager
Brad Hill

Assistant to Randy Boothe
Tanner DeWaal

Assistant to Eric Hansen
Michael Biancardi

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Erin Dinnell Bjorn

Costumer
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Photography
Mark Philbrick

Vocal Arrangements and Orchestrations
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Kurt Bestor
Michael Biancardi
Randy Boothe
Ross Boothe
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Eric Hansen
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Ron Simpson
James Stevens

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Mary Jane Wadley

Tailor
Gloria Pendlebury

First Hand
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Diane Ogden

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Cindy Albertson
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Polina Vasilevskaya
Amanda Veronin

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Corinne Mayberry

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Chelsea Paxton

Asso. Director/ Production Mgr. for Dance
Benjamin Sanders

Production Content Designer
Erin Dinnell Bjorn

Production Asst.
Erin Gale

Production Mgr. for Theatre & Media Arts
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Scott Jackson

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Taylor Robinson
Nathan Tanner Stout

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Jake Fullmer

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Mary Ann Richardson

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Lighting Asst. MGR.
Marianne Ohran

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Juliette Mergist
Caitlin Hall
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Matthew Wyman
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Aleks Christensen
Tammi Frogget
Kalea Burke
Celia Linford
Macy Hanson
Nathan Barton

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Bridget Rosella Benton

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Anna-Lizzi Grawe

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Jaynanne Meads

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Sinead Anderson
Alyssa Bybee
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Mexico City Woodwind Quintet

Asako Arai, *flute*
Joseph Shalita, *oboe*
Fernando Dominguez, *clarinet*
Wendy Holdaway, *bassoon*
Paul Miller, *horn*

assisted by

Orpheus Wind Quintet

20 January 2016
7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

BRAZIL

Quinteto de sopros — Marlos Nobre
- Lento-Animato
- Lento
- Vivo

MEXICO

De hormigas y estrellas (Of Ants and Stars) — Javier Alvarez

INTERMISSION

PUERTO RICO

Estudios — Roberto Sierra
- Veloz
- Lento
- Lento, muy expresivo
- Como una improvisación
- Salseado

UNITED STATES OF AMERICA

Reflection — Laurence Lowe
- Hope
- Hubunculus

FRANCE

Sept Danses for 10 wind instruments — Jean Françaix

- Le jeu de la poupée
- Funérailles de la poupée
- La présentation des petits amis
- Variation de Paul
- Pas de deux entre Sophie et Paul
- Le goûter
- Danse des filets à papillons

Orpheus Wind Quintet

April Clayton, *flute*
Geralyn Giovannetti, *oboe*
Jaren Hinckley, *clarinet*
Christian Smith, *bassoon*
Laurence Lowe, *horn*

Concert funded by México en Escena-FONCA

Upcoming Events

Winter Choirfest

The BYU School of Music's four auditioned choirs present a program of classical and contemporary choral works. Featuring performances by BYU Singers, Concert Choir, Men's Chorus, and Women's Chorus.

Feb. 9, 7:30 pm

The Bridge

BYU Jazz Ensemble and Jazz Voices combine with guest Stuart Maxfield, cofounder of the award-winning alternative band FICTIONIST, for a one-night-only performance of "The Bridge," an in-development, genre-bending stage production based on the classic American short story, "An Occurrence at Owl Creek Bridge," written by Ambrose Bierce in 1890. The production includes live performance by members of Fictionist, augmented by the BYU Jazz Ensemble, BYU Jazz Voices, a string quartet, and two actor/dancers. The story is also told with video and brief excerpts from the short story projected behind and around the musicians onstage; otherwise it is without dialogue.

Feb. 10, 7:30 pm

Salzburg Marrionette Theatre: The Sound of Music

One of the last remaining full-time professional marionette troupes in Europe, the Salzburg Marionette Theatre returns to BYU for an encore presentation of their beloved production of Rodgers and Hammerstein's *The Sound of Music.* Performed in the intimacy of the Pardoe Theatre by 24-inch puppets against a lavish, miniature set, recorded voices, and music bring the charm of this old-world tradition to life in a very exciting way.

Jan. 26–30,
Visit BYUarts.com for performance times.

BYU Theatre Ballet: Alice in Wonderland

This original, full-length ballet based on Lewis Carroll's beloved fantasy novel features Tchaikovsky's enduring music, beautiful new sets, stunning costumes, expressive makeup, and playful choreography. Designed and created by students mentored by faculty and staff, *Alice in Wonderland* will be a visual feast as audience members will be taken on an exciting journey through Wonderland.

Jan. 28–30, 7:30 pm

Twelfth Night

Rip-roaring action and high-faultin' song and dance meet Shakespeare's poetry in this cowboy version of Twelfth Night that encourages audience members of all ages to look beneath outward appearances and value people for the qualities they have on the inside. So grab your hats, buckle on your spurs, and come on over for the best little Shakespeare show in the West! ASL interpreted performance Feb 11.

Feb. 3-6, 10-12
Visit BYUarts.com for performance times.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Scott Self

Bassoon

in Junior Recital

Student of Christian Smith

with

Forrest Howell, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
29 January 2016
Room 313
University Parkway Center

PROGRAM

Sonate C-dur für Fagott und Basso Continuo — Johann Friedrich Fasch, 1688–1758

- Largo
- Allegro
- Andante
- Allegro assai

Andante e Rondo Ongarese, op. 35 — Carl Maria von Weber, 1786–1826

INTERMISSION

Récit et Allegro — Noël Gallon, 1891–1966

Partita — Bill Douglas, b. 1944

- Bebop Cantando
- Mirage
- Caribbean Jig

BYUarts This musical event is the 82nd performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Orpheus Winds

April Clayton, *flute*
Geralyn Giovannetti, *oboe*
Jaren Hinckley, *clarinet*
Christian Smith, *bassoon*
Laurence Lowe, *horn*

3 February 2016
7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

La Nouvelle Orleans — Lalo Schifrin
b. 1932

Quintette en forme de Choros — Heitor Villa-Lobos
1887–1959

INTERMISSION

Roaring Fork — Eric Ewazen
b. 1954

- Whitewater Rapids (Maroon Creek)
- Columbines (Snowmass Lake)
- At the Summit (Buckskin Pass)

BYUarts

This musical event is the 81st performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music

presents

Guest Artist

Carlton Vickers, *flute and alto flute*

4 February 2016
7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Cassandra's Dream Song, for flute solo	Brian Ferneyhough b. 1943
streaming, for Kingma System alto flute solo	Marc Yeats b. 1962
Desire Lines, for alto flute solo	James Erber b. 1951
Sisyphus Redux, for alto flute solo	Brian Ferneyhough
Unity Capsule, for flute solo	Brian Ferneyhough

Carlton Vickers

Carlton Vickers is internationally regarded as one of today's most important performers of avant-garde flute music, specializing in the most demanding works of the contemporary and electro-acoustic repertoire. Vickers has remained a ubiquitous presence for well over two decades as flute soloist with the acclaimed Canyonlands New Music Ensemble/Maurice Abravanel Visiting Distinguished Composers Series, and the Cleveland based NO EXIT New Music Ensemble.

In March 2013, Carlton Vickers presented the U.S. premiere of Brian Ferneyhough's *Sisyphus Redux* for alto flute solo, as well as the U. S. Premiere of *A Small Revelation* for solo flute by James Erber. Subsequently, Boston/2015, saw the world premiere of three major large format works for alto flute solo/electronics, James Erber's daunting *Desire Lines* for solo alto flute, the massive (22 minute) *streaming* for solo Kingma System alto flute by Marc Yeats, and *Constellations (Process and Static)* for alto flute and electronic sounds by Massimiliano Viel, each dedicated to Carlton Vickers.

In 2016, Carlton Vickers has major commissions for solo alto flute pieces by two of Australia's most accomplished modernists, Chris Dench and Dominik Karski. His proposed title for Dench's piece is *L'aurore est une fille otant son collier d'etoiles* ("Dawn is a girl, removing her necklace of stars").

Carlton Vickers has worked in conjunction with such prominent composers as Milton Babbitt, Sir Harrison Birtwistle, Martin Boykan, John Cage, Eric Chasalow, Chen Yi, John Corigliano, Mario Davidovsky, Stephen Dembski, Chris Dench, Jason Eckardt, James Erber, Richard Festinger, Don Freund, John Harbison, Jonathan Harvey, Jörg Herchet, Andrew Imbrie, Louis Karchin, Dominik Karski, John Kennedy, Arthur Kreiger, Stan Link, Steven Mackey, Donald Martino, Eric Moe, Tristan Murail, Shulamit Ran, Steve Reich, Roger Reynolds, Andrew Rindfleisch, Frederic Rzewski, Joseph Schwantner, Jeffrey Stadelman, Ernstalbrecht Stiebler, Harvey Sollberger, George Tsontakis, Massimiliano Viel, Scott Wheeler, Charles Wuorinen, Yehudi Wyner, and Marc Yeats.

Mr. Vickers has appeared in concerts and recitals spanning four continents. Invitations include the Dresdener Zentrum für Zeitgenössische Musik, DIEM (Danish Institute of Electroacoustic Music), SEAMUS, Third Practice Electroacoustic Music Festival and the Cleveland Contemporary Players.

His performances are featured on Albany, Bridge, CRI, Capstone, Centaur, New Focus and contextrecords.

BYUarts This musical event is the 83rd performance sponsored by the BYU School of Music for the 2015–16 season.

Upcoming Events

Twelfth Night

Rip-roaring action and high-faultin' song and dance meet Shakespeare's poetry in this cowboy version of Twelfth Night that encourages audience members of all ages to look beneath outward appearances and value people for the qualities they have on the inside. So grab your hats, buckle on your spurs, and come on over for the best little Shakespeare show in the West! ASL interpreted performance Feb 11.

Feb. 3-6, 10-12
Visit BYUarts.com for performance times.

Winter Choirfest

The BYU School of Music's four auditioned choirs present a program of classical and contemporary choral works. Featuring performances by BYU Singers, Concert Choir, Men's Chorus, and Women's Chorus.

Feb. 9, 7:30 pm

The Bridge

BYU Jazz Ensemble and Jazz Voices combine with guest Stuart Maxfield, cofounder of the award-winning alternative band FICTIONIST, for a one-night-only performance of "The Bridge," an in-development, genre-bending stage production based on the classic American short story, "An Occurrence at Owl Creek Bridge," written by Ambrose Bierce in 1890. The production includes live performance by members of Fictionist, augmented by the BYU Jazz Ensemble, BYU Jazz Voices, a string quartet, and two actor/dancers. The story is also told with video and brief excerpts from the short story projected behind and around the musicians onstage; otherwise it is without dialogue.

Feb. 10, 7:30 pm

Wind Symphony

Wind band music ranging from old favorites by Percy Grainger, Gustav Holst, and Ralph Vaughan-Williams to new compositions by James Barnes, Gregory Youtz, and Steven Bryant.

Feb. 13, 7:30 p.m.

Broadway Revue

BYU's interdisciplinary Music Dance Theatre program presents this annual showcase of performances of beloved Broadway show tunes and dance numbers from a variety of today's beloved musicals and classics from years gone by.

Proceeds from ticket sales benefit the BYU Music Dance Theatre scholarship fund.

Feb. 19, 7:30 p.m.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Guest Artist

Joel Hastings, *piano*

5 February 2016
7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Song Transcriptions — Franz Liszt, 1811–1886

- Spanisches Ständchen - Melodie von Graf Leó Festetics
- Romance du Comte Mikaïl Wielhorsky
- Die Zelle in Nonnenwerth - Elegie

Three Pieces — Jean Roger-Ducasse, 1873–1954

- Barcarolle
- Chant de l'Aube
- Sonorités....

Twelve Etudes, op. 8 — Alexander Scriabin, 1872–1915

- No. 1 in C-sharp Major
- No. 2 in F-sharp Minor
- No. 3 in B Minor
- No. 4 in B Major
- No. 5 in E Major
- No. 6 in A Major
- No. 7 in B-flat Minor
- No. 8 in A-flat Major
- No. 9 in C-sharp Minor
- No. 10 in D-flat Major
- No. 11 in B-flat Minor
- No. 12 in D-sharp Minor

BYUarts

This musical event is the 84th performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

American Piano Duo

Jeffrey Shumway, *piano*
Del Parkinson, *piano*

6 February 2016
7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Billy the Kid — Aaron Copland, 1900–1990

- The Open Prairie
- Street in a Frontier Town
  - Cowboys with Lassos
  - Mexican Dance and Finale
- Billy and His Sweethearts
- Celebration (after Billy's Capture)
- Billy's Demise
- The Open Prairie Again

Symphonic Dances, from *West Side Story* — Leonard Bernstein, 1918–1990

INTERMISSION

An American in Paris — George Gershwin, 1898–1937

BYUarts

This musical event is the 86th performance sponsored by the BYU School of Music for the 2015–16 season.

Americana Celebration

Aaron Copland grew up in Brooklyn, but his style became the quintessential sound of the American West in cherished works like Billy the Kid. The two-piano version of this ballet was written and premiered in 1938, and the orchestral version was introduced the following year. The introductory prelude presents a pastoral theme harmonized in open fifths that gives the impression of space and isolation. The next movement opens with a lively cowboy tune followed by a woman performing a Mexican hat dance in 5/8. Ironically two drunks get in a fight during *Get Along Little Dogies*. After twelve-year-old Billy's mother is shot and killed, he stabs the shooter to death, followed by renditions of "Goodbye, Old Paint" and "Oh Bury Me Not on the Lone Prairie". A violent gun battle leads to a dance celebrating Billy's capture. Warm, tender harmonies sympathetically depict his death. The suite ends as it began, with a new dawn breaking over the open prairie.

Leonard Bernstein premiered *West Side Story*—a modern adaptation of Shakespeare's *Romeo and Juliet*—in 1957. It was one of the first musicals to explore serious subjects such as urban violence, juvenile delinquency, and clan hatred. The story, set in New York City, begins with an American street gang (the Jets) challenging a rival Puerto Rican gang (the Sharks) to a rumble, though Tony, cofounder of the Jets, is hesitant. When the Jets and Sharks meet at a dance that night, Tony falls instantly in love with Maria, whose brother Bernardo is leader of the Sharks. The next day Tony promises Maria he will try to stop the fighting, but he is unsuccessful and becomes involved in the rumble, killing Bernardo. Though grieving for her brother, Maria cannot deny her love for Tony. She convinces Anita, Bernardo's girlfriend, that she loves Tony, and she persuades Anita to warn Tony that the Sharks are seeking revenge. However, because of being fiercely taunted by the Jets, Anita instead tells Tony that Maria has been killed. Stunned by this news, Tony wanders the streets until he meets Maria, who has been looking for him. At the moment they embrace, Tony is shot dead. The two gangs appear, drawn together by Tony's death, and carry away his body.

It was love at first sight when **George Gershwin** paid his first visit to Paris in 1923. After another visit, he returned to America in 1928 with his first draft of *An American in Paris*. He finished both the two-piano and orchestral versions within a matter of months. Gershwin wanted to portray the impression of an American visitor in Paris, strolling about the city, listening to various street noises, and absorbing the French atmosphere. The piece opens with a lighthearted Parisian walking theme, which is soon punctuated with startling sounds of impatient taxi horns. Next is heard a charming music hall tune and a second walking theme appears, more vigorous than the first. The enthusiastic opening evolves into a rich blues section, perhaps depicting a spasm of homesickness. Eventually the vivacity and exuberance of the opening return as the homesick American throws off the blues and again becomes a fascinated spectator of Parisian life. At the conclusion street noises and French atmosphere triumph. The tone poem abounds in tunefulness, sprightly playfulness, jazzy instrumental effects, and toe-tapping rhythms. Somehow, it transcends the national boundaries implicit in its title.

Upcoming Events

BRAVO! Renee Fleming

One of the most beloved and celebrated musical ambassadors of our time, soprano Renée Fleming captivates audiences with her sumptuous voice, consummate artistry, and compelling stage presence. Known as "the people's diva," she has graced the world's greatest opera stages and concert halls, won four Grammy Awards, and received the National Medal of Arts. A variety of beloved art songs and arias will populate her concert program at BYU.

Feb. 25, 2016 at 7:30 p.m.
Tickets on sale now

Folk Music Ensemble

Mark Geslison directs this student ensemble, skilled at a variety of traditional musical forms including American Cajun, bluegrass, Celtic and much more.

Mar. 6, 2016 at 7:30 p.m.
Tickets on sale now

Mother Courage and Her Children

Frequently hailed as the greatest play of the twentieth century, this 1939 anti-war drama asks us to reflect upon the folly of conflict as the title character loses all she has to the very clashes she seeks to profit from. Featuring the retiring and incomparable BYU Theatre professor Barta Lee Heiner in the lead role, Mother Courage is dynamic and impactful "epic theatre" at its finest.

See arts.byu.edu for showtimes

Living Legends: Seasons

Living Legends combines a dynamic repertoire of Native American choreography with the color and vitality of Polynesian and Latin American dance styles. Traditions come to life as talented descendants of these cultures weave together authentic choreography, intricate costumes and heart-pounding music into one captivating show.

The "Seasons" program will include a kaleidoscope of culture, with dances and songs from Argentina, Bolivia, Ecuador, Fiji, Hawaii, Guatemala, Mexico, New Zealand, Paraguay, Samoa, Tahiti, Tonga and the United States.

Mar. 24, 7:30 p.m.
Tickets on sale now

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Guest Artist

Barbara Nissman, *piano*

9 February 2016
7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata No. 1, op. 1	Sergey Prokofiev 1891–1953
Tales of the Old Grandmother, op. 31	Sergey Prokofiev
Sonata No. 6, op. 82	Sergey Prokofiev

INTERMISSION

Impromptu, op. 90, No. 3 in Gb-major	Franz Schubert 1797–1828
Wanderer Fantasy, op. 15	Franz Schubert
Night Sounds from Out of Doors Suite	Béla Bartók 1881–1945
Mephisto Waltz	Franz Liszt 1811–1886

BYUarts

This musical event is the 89th performance sponsored by the BYU School of Music for the 2015–16 season.

Barbara Nissman

"I have trouble articulating the difference between Nissman and other pianists.
She seems willing to go over the cliff, hand in hand with the composer."
-- classical.net

Barbara Nissman connects—not only with the music and its composer, but she connects the composer to the listener, touching souls in the process. She makes music relevant to all of us, spinning out wonderful tales that need to be heard. Hailed as the "one of the last pianists in the grand Romantic tradition of Liszt, Rachmaninoff, and Rubinstein," Barbara Nissman continues the grand bravura tradition of romantic pianism.

Her recordings of Prokofiev, Bartók, and Ginastera are considered "definitive," and she has garnered praise for her series of recordings of 19th century composers: Beethoven, Chopin, Liszt, Schumann, Brahms, and Rachmaninoff. She has also recorded 10 volumes of her favorite recital programs; all are now available on her new record label, Three Oranges Recordings. (http://threeorangesrecordings.com)A new DVD, the first in her series of master classes, *Franz Liszt: Portrait of the Man & his Masterwork*, a multi-media textbook with Michael York as the voice of Liszt will be released this fall.

Nissman's international career was personally launched by Eugene Ormandy, who had previously engaged her as soloist with The Philadelphia Orchestra. She has performed with the leading orchestras of Europe and America including the London Philharmonic, Royal Philharmonic, BBC Symphony, Rotterdam Philharmonic, and the Munich Philharmonic. In the US she has appeared with the New York Philharmonic, the Pittsburgh Symphony, the St. Louis Symphony, the Philadelphia Orchestra, the Chicago Symphony, the National Symphony, and the Cleveland Orchestra, among others. She has worked with some of the major conductors of our time including Eugene Ormandy, Riccardo Muti, Stanislaw Skrowaczewski, and Leonard Slatkin.

Nissman made history in 1989 by becoming the first pianist to perform the complete piano sonatas of Sergei Prokofiev in a series of three recitals in both New York and London. Her recordings of this repertoire represented the first complete set of Prokofiev Sonatas made available on compact disc. BBC Music Magazine recommended Nissman's recordings as the best recordings of Prokofiev's piano music in their recent cover story on Prokofiev.

A recording devoted to the music of Béla Bartók features the first performance of his unpublished 1898 Sonata. Scarecrow Press has published Ms. Nissman's book, *Bartók and the Piano: A Performer's View*, which includes a CD insert of Bartók's music performed by the author.

Ms. Nissman has long been associated with the music of Argentine composer Alberto Ginastera, and is the dedicatee of the composer's final work, the *Sonata No. 3*. Recently, she was invited by the BBC to co-host a five-part radio series featuring Ginastera as composer-of-the-week on Radio 3. Her recording of all three piano concertos has just been released and features the first recording of his *Concierto Argentino* as well as the first recording of the original score of his *Piano Concerto No. 2*. She will be celebrating his 100th anniversary this year with performances and lectures devoted to his music in the US and the UK.

Barbara Nissman recently appeared on stage with Don Henley of the Eagles and Billy Joel, performing on the "Walden Steinway" in a gala fundraiser for the Walden Woods project, held at Jazz at Lincoln Center. She was also one of the participants with Leonard Slatkin at the Kennedy Center's 25th Anniversary Gala Concert that was broadcast on PBS Television. She has also been involved with the Robert James Frascino AIDS Foundation benefit concert series, *A Concerted Effort*, since 2002. To date these concerts have raised well over two million dollars for AIDS service organizations worldwide.

Performer, writer, lecturer, and frequent guest artist/clinician, Barbara Nissman has toured and given master classes throughout the United States, Europe, the Far East, New Zealand, and South America. At the invitation of both the Moscow and St. Petersburg Conservatories, she presented recitals and master classes on Prokofiev. Barbara Nissman received her bachelor's, master's and doctoral degrees from the University of Michigan. Born and raised in Philadelphia, she now calls West Virginia home and lives on a farm in Greenbrier Country. In 2008, she was the recipient of the Governor's Arts Award. (www.barbaranissman.com) www.facebook.com/BarbaraNissman.

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"Barbara Nissman is a great friend of BYU. A world renowned pianist, she has graced BYU with her presence on several previous occasions. At her own expense, she has given performances in honor of Reid Nibley and has helped establish the Reid Nibley Award for piano performance majors. She has often commented on how much she loves the students and the spirit she feels on campus, and has made a number of friends here. This feeling of intimacy with BYU lends a special spirit to her concerts, causing her audiences to easily connect with her and the music she performs. Those who attend her concert will not only be dazzled by her playing,and moved by her music, but will enjoy her warm personality and sense the love she has for our campus."

- RICHARD ANDERSON,
professor of piano performance

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Winter Choirfest

Men's Chorus
BYU Singers
Concert Choir
Women's Chorus

9 February 2016
7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

I Know That My Redeemer Lives — F. C. Wood, arr. Dan Forrest

Choose Something Like a Star — Randall Thompson, arr. Stephen Smith

O Star (the fairest one in sight),
We grant your loftiness the right
To some obscurity of cloud—
It will not do to say of night,
Since dark is what brings out your light.
Some mystery becomes the proud.
But to be wholly taciturn
In your reserve is not allowed.
Say something to us we can learn
By heart and when alone repeat.
Say something! And it says, 'I burn.'
But say with what degree of heat.
Talk Fahrenheit, talk Centigrade.
Use language we can comprehend.
Tell us what elements you blend.
It gives us strangely little aid,
But does tell something in the end.
And steadfast as Keats' Eremite,
Not even stooping from its sphere,
It asks a little of us here.
It asks of us a certain height,
So when at times the mob is swayed
To carry praise or blame too far,
We may choose something like a star
To stay our minds on and be staid.
—Robert Frost

What Shall We Do With the Drunken Sailor? — English Sea Shanty, arr. Alice Parker and Robert Shaw

Men's Chorus
Rosalind Hall, *conductor*
Christopher J. Madsen, Hyrum Arneson, *piano*

Alleluia — Jake Runestad, b. 1984

Schöne Fremde — Fanny Mendelssohn Hensel
1805–1847

The treetops rustle and shiver
as if at this hour
about the half-sunken walls
the old gods are making their rounds.

Here, behind the myrtle trees,
in secretly darkening splendor,
what do you say so murmuringly, as if
in a dream, to me, fantastic night?

The stars glitter down on me
with glowing, loving gazes,
and the distance speaks tipsily,
it seems, of great future happiness.
—Joseph von Eichendorff

No Time — Trad. Camp Meeting Songs
arr. Susan Brumfield

BYU Singers
Andrew Crane, *conductor*

Weihnachten — Felix Mendelssohn
1809–1847

Rejoice, ye people of the earth, and praise God!
The redeemer is come, whom the Lord has promised.
He has revealed his justice to the world.
Hallelujah!

Rune of Hospitality — Alf Houkom
b. 1935

Guy Soper, *guitar*

I saw a stranger yestereen;
I put food in the eating place,
Drink in the drinking place,
Music in the listening place;

And in the sacred names of the Triune
He blessed me and my house,
My cattle and my dear ones.
And the lark said in her song:

Often, often, often,
Goes the Christ in the stranger's guise:
Often, often, often,
Goes the Christ in the stranger's guise.
—Traditional Gaelic

When I Survey the Wondrous Cross — Philip W. J. Stopford, b. 1977

Concert Choir
Rosalind Hall, *conductor*
Christopher Downard and Jennifer Heder, *graduate assistants*

Lux Aeterna — Michelle Roueché, b. 1964

Tundra — Ola Gjeilo, b. 1978

Halie Augustus, *accompanist*

Las Amarillas — Trad. Mexican Folk Song, arr. Stephen Hatfield

Women's Chorus
Jean Applonie, *conductor*

Bound for the Promised Land — Trad. American Folk Hymn, arr. Mack Wilberg

Christopher J. Madsen, Alex Worley, *piano*

Combined Choirs
Rosalind Hall, *conductor*

BYUarts

This musical event is the 86th performance sponsored by the BYU School of Music for the 2015–16 season.

BYU SCHOOL OF MUSIC PRESENTS
A NEW MUSICAL BY
ANDREW MAXFIELD &
FICTIONIST CO-FOUNDER STUART MAXFIELD

FEATURING
BYU JAZZ ENSEMBLE
AND JAZZ VOICES

DE JONG CONCERT HALL
FEBRUARY 10, 2016
7:30 PM

THE BRIDGE

Music and Lyrics by Stuart Maxfield and Andrew Maxfield
Conceived by Glen Nelson
Based on "An Occurrence at Owl Creek Bridge" by Ambrose Bierce

BACKGROUND AND SYNOPSIS

The Bridge is a multimedia retelling of the classic American short story "The Occurrence at Owl Creek Bridge," written by Ambrose Bierce in 1890. The narrative is told with animation and computer design imagery projected behind and around the musicians onstage; otherwise, it is without dialogue.

Part I. A man stands on a bridge in Northern Alabama with a noose around his neck. He is to be hung for illegal acts during the Civil War. His thoughts go to his wife and children at home. He becomes hyper-aware of his surroundings, the river beneath him, and the morning sun on his face. He is relieved to think, at least, that his family is outside the reach of the encroaching enemy. The captain gives a signal, and the man falls.

Part II. The man is named Peyton Farquhar, and we learn that he did not go to war like his friends but is highly sympathetic to the Confederate cause. One evening at home, a soldier approaches and asks for water. The two men talk about the war, and the stranger gives him information about the Owl Creek Bridge. Farquhar asks about possible sabotage, and he is told the bridge "would burn like tinder." The soldier leaves, and we discover that he is, in fact, a Union scout and spy. Farquhar travels to the bridge with visions of its destruction.

Part III. As he falls, Farquhar loses consciousness and seems to awaken with a shooting pain in his neck. He has fallen into the river and then rises toward its surface, wondering at the irony of hanging while drowning and the strange luck of the rope breaking under his weight. A sharp pain in his wrists informs him that he is escaping the ropes that bound him, and he beats the water to get to air. His senses have never been so aware: he notices everything around him. The river carries him away from danger. He finds solid ground and digs his fingers into the sand that seems to him like jewels. Another canon shot breaks his reverie, and he dashes into the forest.

He begins his journey home. En route, he stumbles into a religious revival meeting and later comes across various civilians, whose lives have been disrupted by war. They try to enlist him. Farquhar has traveled all night. At last, he stands at the gate of his home in the early morning sun. His wife appears and waits for him on the front steps. Her arms are extended, and he is about to touch her.

ABOUT THE MUSIC

Tonight, you are hearing our attempt to retell Bierce's story in our own way, in a way that suits our visions of an intriguing stage performance and creating a compelling concept album. We've attempted to mirror some of Bierce's terse, journalistic style in the music, and have referenced passages from the story in the lyrics, sounds, and moods.

Because the source text keeps the reader inside Peyton's stream of consciousness and includes only a few lines of dialogue, we thought we'd do more harm than good if we attempted to make our characters sing their way through the narrative. Instead, we opted to let the dance and projections relay the content of the story, and focus the music on meditation and commentary.

Bierce's story is pithy and pungent, and we present it here with time to pause and think between paragraphs, so to speak.

—Andrew Maxfield & Stuart Maxfield

PART I

1. It Becomes You
2. Any Price
3. Ordinary Actuary
4. History

PART II

5. Something, Anything
6. Cause for Alarm
7. So

PART III

8. Strange Luck
9. Peaches
10. Must Be Sunday
11. Florence
12. Saffron
13. It Becomes You

CAST

Ismael "Izzy" Arrieta (Man 1) was a student at Utah Valley University from 2008 until 2014, and earned his BFA in modern dance performance. He now is a dance member of SALT Contemporary Dance, a newly founded professional dance company in Utah.

David Holmes (Man 2) has performed with Pioneer Theatre Company, Norwegian Cruise Line, Alabama Shakespeare Festival, Jackson Hole Playhouse, Boston Conservatory, Hale Center Theater Orem, and Hale Centre Theater.

Stuart Maxfield (Narrator) is a multi-instrumentalist, songwriter, producer, and cofounder of the band Fictionist, named the Best Band of Utah 2015 by Salt Lake City Weekly. In 2015, Fictionist toured nationally with Neon Trees and Mates of State.

Jon Rose (Peyton Farquhar) is a musician and dancer, recently seen as Prince Eric in *The Little Mermaid* at Hale Centre Theater. A BYU grad, Jon is a former member of Vocal Point, Young Ambassadors, and Men's Chorus. He currently works in social media at Adobe.

Katie Shepherd (Wife) is a dancer, singer, lover of life, and BYU alumna. She majored in dance and is currently back in that department teaching as adjunct faculty.

CREATIVE TEAM

Mark Ammons (Music Director) is assistant director of the BYU School of Music, where he oversees numerous administrative facets of the school. He coordinates the jazz studies elements of the Commercial Music program and directs the BYU Jazz Ensemble.

Jenny Barlow (Choreographer) has created works for Hale Centre Theater West Valley, Hale Center Theater Orem, Sundance Summer Theatre, Utah Ballet, Ballet West Academy, Texas A & M, BYU's Theatre Ballet, University of Utah's Ballet Company, and Youth America Grand Prix.

Julie Bonifay (Stage Manager) has stage managed multiple productions around Utah Valley and is currently the resident stage manager for the Hale Academy for the Performing Arts. A graudate of BYU, she is currently working toward her secondary theater education licensure.

Christopher Clark (Director) is the chair of the UVU Deaprtment of Theatre and executive producer for Robert Redford's Sundance Summer Theatre. He won the 2013 National Outstanding Director Award from the Kennedy Center American College Theater Festival.

Kevin Dazet (Motion Graphics Designer) lives in Los Angeles, where he does creative work for Sony Pictures Television, Oprah Winfrey Network, *Nick@Nite*, and other clients.

Daniel Henderson (Orchestrator) has taught a variety of courses in jazz and classical music at Harvard and New England Conservatory, where he completed a PhD in jazz composition.

Jaron Kent Hermansen (Lighting Designer & Motion Graphics Design) teaches lighting design at Utah Valley University. Based in Salt Lake City, he is also a freelance projection designer, filmmaker, and photographer.

Andrew Maxfield (Producer, Lyricist) is a composer and producer, recently of the award-winning double album *Celebrating Wendell Berry in Music,* a collaboration with National Humanities Medal recipient Wendell Berry and Grammy-nominee Eric Bibb, which has been featured on public radio.

Emily Merrell (Music Director) is a vocalist, composer, and educator. She trained at University of North Texas, received Outstanding Performance recognition in the 2013 Downbeat Awards among others, and operates the Emily Merrell Vocal Studio in Salt Lake City, in addition to teaching as adjunct faculty at BYU.

Glen Nelson (Book) is a poet, librettist, publisher, writer, and a ghostwriter of several *New York Times* nonfiction bestsellers. He is the founder of New York City's Mormon Artists Group.

Peter Terry (Costume Designer) is from Boulder, Colorado, who enjoys working with local productions and theatre companies in Utah.

JAZZ ENSEMBLE

Trumpets
Dallin Cox, *lead*
Jacob Fields, *lead*
Sam Evans
Grant Gibbons
Joseph Baldwin

Trombones
Sadie Smith
David Allen
Parker Olsen
Zach McKenzie, *bass*

Saxophones
Amaya Bickmore
Emily Brown
Derek Crane
Lucas Deal
Rachel Egan

Rhythm
Forrest Howell, *piano*
Shane Myers, *guitar*
Ben Iba, *bass*
Ryan Schade, *drums*

JAZZ VOICES
Schuyler Mickelson, *soprano*
Sarah Oldham, *soprano*
Charity Monroe, *soprano/alto*
Emma Sanders, *alto*
Anna Slezak, *alto/tenor*
Justin DeLong, *tenor/alto*
Micah Wood, *tenor*
Wesley Monahan, *tenor/baritone*
Tanner Linton, *baritone/bass*
KC Boyce, *bass*

STRING QUARTET
Megumi Terry, *violin*
Maren Davis, *violin*
Sydney Howard, *viola*
Robert Willes, *cello*

BYUarts

This musical event is the 90th performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Deseret Trio

Monte Belknap, *violin*
Michelle Kesler, *cello*
Jeffrey Shumway, *piano*

10 February 2016
7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Trio in A Minor op. 50 — Peter Ilich Tchaikovsky 1840–1893

Pezzo elegiac: Moderato assai – Allegro giusto – Adagio con duolo e ben sostenuto – Allegro giusto

Tema con Variazioni: Andante con moto - Allegro moderato - Tempo di Valse– Fuga (Allegro moderato) – Andante flebile ma non tanto – Tempo di Mazurka – Moderato – Variazione Finale w Coda (Allegro risoluto e con fuoco) – Andante con moto – Lugubre

Trio op. 120 — Gabriel Faure 1845–1924

Allegro, ma non troppo

Andantino

Allegro vivo

BYUarts

This musical event is the 88th performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Out West!

with

Symphonic Band

Kirt Saville, *conductor*

11 February 2016
7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

The Black Horse Troop	John Philip Sousa 1854-1932 ed. Frederick Fennell
Suite of Old American Dances "Western One Step"	Robert Russell Bennett 1894–1981
The Cowboys	John Williams b. 1932 arr. Jim Curnow
Shenandoah	Frank Ticheli b. 1958
Missouri Shindig	H. Owen Reed 1910–2014
Sonoran Desert Holiday	Ron Nelson b. 1929
Dusk	Steven Bryant b. 1972
Bullets and Bayonets	John Philip Sousa
Silverado	Bruce Broughton b. 1945 arr. J.D. Morsch

BYUarts

This musical event is the 91st performance sponsored by the BYU School of Music for the 2015–16 season.

Symphonic Band

PICCOLO
Katie Greenwell

FLUTE
Brenn Parker*
Caroline Glausi
Sarah Johnson
Ali Olson
Emily Burden
Momo Athay
Kaia Wallin
Michelle Norr

OBOE
Lauren Rosenhaurer
Rachael Buchanan
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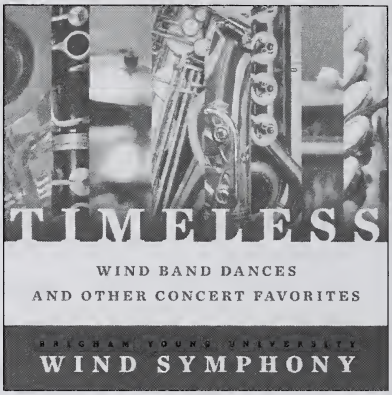

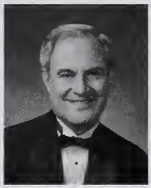

Don Peterson, conductor

This recording was made April 28–29, 2015, just prior to the band's departure for a tour of Mongolia, South Korea, and Japan.

Track Listing

1 **Let Freedom Ring**
Ryan Nowlin

2 **American Overture for Band**
Joseph Willcox Jenkins

3 **Overture from *Colas Breugnon***
Dmitri Kabalevsky, arr. Donald Hunsberger

Pineapple Poll
Sir Arthur Sullivan, arr. Charles Mackerras

4 **Opening**

5 **Finale**

Suite of Old American Dances
Robert Russell Bennett

6 **Cake Walk**

7 **Schottische**

8 **Western One-Step**

9 **Wallflower Waltz**

10 **Rag**

11 **O Magnum Mysterium**
Morten Lauridsen, arr. H. Robert Reynolds

12 **Fantastic Polka**
Arthur Pryor, arr. Andrew Glover
Trombone soloist: Lyman McBride

13 **Guisganderie**
Faustin and Maurice Jeanjean, arr. Carl S. Hammer
Clarinet soloist: Csaba Jevtic-Somlai

14 **Saxophobia**
Rudy Wiedoeft, arr. Jory Woodis, Carl S. Hammer

15 **Dance of the Jesters**
Piotr Tchaikovsky, arr. Ray Cramer

16 **Conga del Fuego Nuevo**
Arturo Márquez, arr. Oliver Nickel

17 **Rolling Thunder**
Henry Fillmore

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Annie Powell

Mezzo–Soprano

in Graduate Recital

Student of Diane Reich

with

Arianne Brown, *piano*

Required for the Masters of Music Degree
with an Emphasis in Performance

5:30 p.m.
12 February 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Nobles seigneurs, salut!, from *Les Huguenots* — Giacomo Meyerbeer 1791–1864

Tre ariette
Il fervido desiderio
Dolente immagine di fille mia
Vaga luna
— Vincenzo Bellini 1801–1835

Suleika — Felix Mendelssohn 1809–1847

Die Rose — Louis Spohr 1784–1859

Komm! — Giacomo Meyerbeer 1791–1864

Il segreto per esser felici, from *Lucrezia Borgia*
La mère et l'enfant
La zingara
— Gaetano Donizetti 1791–1848

Les nuits d'été
Villanelle
L'Ile inconnue
— Hector Berlioz 1803–1869

Duetto buffo di due gatti — Gioacchino Rossini 1792–1868

Katherine Armentrout, *soprano*

Una voce poco fa, from *Il Barbiere di Siviglia*
Ah, qual colpo inaspettato!, trio from *Il Barbiere di Siviglia*

Benjamin Bird, *tenor*
Andrew Neumayer, *baritone*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
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presents

BYU Philharmonic

Kory Katseanes, *conductor*

12 February 2016
7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Lieder eines fahrenden Gesellen (Songs of a Wayfarer) — Gustav Mahler 1860–1911

- Wenn my Schatz Hochzeit macht (On My Darling's Wedding Day)
- Ging heut' Morgan übers Feld (This Morning I Went Across the Field)
- Ich hab' ein glühend Messer (I Have a Burning Knife)
- Die zwei blauen Augen von meinem Schatz (My Darling's Two Blue Eyes)

Darrell Babidge, *tenor*

Wo die schönen Trompeten blasen (Where the Lovely Trumpets Blow) — Gustav Mahler

Jennifer Babidge, *soprano*
Darrell Babidge, *tenor*

INTERMISSION

Symphony no. 4, in E-flat Major, "Romantic" — Anton Bruckner ed. Robert Haas

- Bewegt, nicht zu schnell
- Andante quasi allegretto
- Scherzo (Bewegt)—Trio (Nicht zu schnell, keinesfalls schleppend)
- Finale: Bewegt, doch nicht zu schnell

Gustav Mahler: Lieder eines fahrenden Gesellen (Songs of a Wayfarer)

Composed: 1883–1885
Length: c. 16 minutes
Orchestration: 3 flutes/piccolo, 3 oboes/English Horn, 3 clarinets/bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 tuba, timpani, percussion (bass drum, cymbals, orchestra bells, suspended cymbal, tam-tam, triangle), harp, strings, and solo voice

Having completed his musical training in Vienna and teeming with artistic ambition, Mahler in 1879 accepted a summer position with a well-to-do family in Hungary, where he was required to give their children piano lessons and occasionally, as he sardonically put it, "to send the family into musical raptures." The 19-year-old clearly detested his status of "kept musician," feeling as though he were "twitching in a spider's web."
During that summer Mahler sent a friend a letter that reveals with remarkable clarity the nature of his artistic temperament. Mahler complained that "everything around me is so bleak, and behind me the twigs of a dry and brittle existence snap . . . . When the abominable tyranny of our modern hypocrisy and mendacity has driven me to the point of dishonoring myself, when the inextricable web of conditions in art and life has filled my heart with disgust for all that is sacred to me—art, love, religion—what way out is there but self-annihilation?"

But suddenly, Mahler reverses course: "Then all at once the sun smiles upon me—and gone is the ice that encased my heart, again I see the blue sky and the flowers swaying in the wind, and my mocking laughter dissolves into tears of love."

The exaggerated form of expression in the letter and the sharp juxtaposition of mood —between wild agitation and gentle reverence—appear again and again in his music, especially his early work. The sources of his mood swings were fairly consistent. Deceptive human behavior or sloppy compromises in art drove Mahler to despair; yet in typical Romantic fashion, he took great solace in the simple beauties of nature. Perhaps no work of his illustrates this more than *Songs of a Wayfarer*, written in his early 20s.

Songs of a Wayfarer is a cycle of four songs. It is the composer's first mature work, and it also initiates a new genre—the orchestral song cycle—which Mahler would make his specialty. (Berlioz and Wagner had written songs for orchestra, but these were actually songs with piano accompaniment that had been orchestrated later. Mahler appears to be the first to have written songs expressly for orchestral accompaniment.)

Mahler wrote the texts himself, borrowing his style from the folk-like German poetry of *Des Knaben Wunderhorn (The Youth's Magic Horn)* that he so admired. The poetic premise of the cycle comes straight from the Romantic tradition. A young man is betrayed by his sweetheart, who rejects him to marry someone else. Driven by grief to wander the

countryside aimlessly, the Hero articulates a series of contrasting emotional states. (Not surprisingly for Mahler, the cycle has autobiographical implications, since he wrote it during his unsuccessful love affair with the soprano Johanna Richter.)

Foreshadowing structures in his later music, the cycle expresses a single narrative idea that unfolds through one song to the next. Mahler reinforces the poetic narrative with carefully planned musical devices. Specifically, he relies on a technique called "progressive tonality," in which songs begin in one key but end in another. This tonal architecture—whether or not you are able to hear it—undermines any sense that the cycle presents four distinct, self-contained pieces. It produces instead a wandering, connective thread that mirrors the aimless progress of the spurned lover.

The opening lines of the first poem juxtapose the joy of the beloved's wedding day with the sadness that this occasion provokes in the spurned lover. Mahler captures the conflicting emotions musically by setting the upbeat, festive sounds of the winds and percussion against a slow, pensive vocal melody. The fact that the voice sings the same motif as the winds at a drastically reduced speed seems to underline the lover's inability to participate in the festivities. The rapidly fluctuating musical character captures in microcosm the mood swings so typical of the composer.

In the second song, the Hero saunters briskly out into a country meadow, cheerfully acknowledging the "good mornings" of a merry finch. Mahler presents one of the most world-embracing melodies ever written, a melody so full of energy it cannot be contained by the vocalist alone, but scampers off in several orchestral directions at once. The flute that doubles the voice provides an especially pastoral touch. At the end of the song, when the Hero recognizes that, however beautiful, the world will never blossom for him, his lusty spirit disintegrates. The Hero's succession of psychic states thus advances through and beyond the song. The song itself functions not as a closed-off short story in a collection of four, then, but as the second chapter in a four-chapter novel.

The Hero's pent-up bitterness bursts forth at the beginning of the third song. To express the turbulent emotional crises ("I have a burning knife in my breast!"), Mahler avoids the simpler, repetitive kinds of form used in the first two songs. He raises the volume level, too, and turns to faster tempos, relentless surface rhythms, and strident harmonic dissonances. He also unleashes the full force of his orchestra.

In the final song Mahler chose a funeral march to signal the Hero's demise (or, at least, the demise of his love affair). At the very end of the song the Hero finds comfort in nature, in the form of a lime tree that offers a place to sleep and thereby respite from pain. Here we find another autobiographical connection: in the same letter quoted above Mahler told his friend how he escaped the drudgery of his existence: "In the evening when I go out onto the heath and climb a lime tree that stands there all lonely . . . . I see far out into the world:

before my eyes the Danube winds her ancient way, her waves flickering with the glow of the setting sun; from the village behind me the chime of the eventide bells is wafted to me on a kindly breeze, and the branches sway in the wind, rocking me into slumber.... Stillness everywhere! Most holy stillness!"

Like the finales of many later Mahler works, then, the ending of the Wayfarer cycle reaches a place of quiet resignation. The harp enters with soft strummed chords that sound nearly beatless, as if the music were separating itself from the physical world. Sweet consonant harmonies float the music to a dreamlike conclusion.

Notes by Dr. Steven Johnson, written for the Los Angeles Philharmonic, used with permission

TRANSLATIONS:

Wenn my Schatz Hochzeit macht

Wenn mein Schatz Hochzeit macht, Fröliche Hochzeit macht, Hab' ich meinen traurigen Tag!	On my darling's wedding day, Joyful wedding day, I will have my day of sorrow!
Geh' ich in mein Kämerlein, Dunkles Kämerlien! Weine! Wien'! um meinen Schatz, Um meinen lieben Schwatz!	I will go into my little room, My dark little room, And Cry! Cry! for my darling, For my beloved darling!
Blumlein blau! blumlein blau! Verdorre night! Verdorre nicht! Vöglein süß! Vöglein süß! Du singst auf grüner Heide.	Little blue Flower! Little blue Flower! Don't wilt, don't wilt! Sweet little bird! Sweet little bird! You sing in the green meadow.
Ach wie is die Welt so schön! Ziküth! Ziküth!	Oh! The world is so beautiful! Hooray! Hooray!
Singet nicht! Blühet nicht! Lenz ist ja vorbei! Alles singen ist nun aus!	Do not sing! Do not bloom! Spring has come and gone! All singing has stopped!
Des Abends, wenn ich schlafen geh', Denk' ich an mein Leide! An mein Leide!	In the evening when I go to sleep, I think of my sorrow! Of my sorrow!

Ging heut' Morgan übers Feld

Ging heut' Morgan übers Feld,
Tau noch auf die Gräsern hing;
Sprach zu mir der lust'ge Fink;
"Ei, du gelt?
Guten Morgen! Ei, gelt?! Du!
Wird's nicht eine schöne Welt? Schöne Welt?
Zink! Zink! Schön und flink!
Wie mir doch die Welt gefällt!"

Auch die Glockenblum' am Feld
Hat mir lustig, guter Ding'
Mit den Glöckchen,
Klinge, kling. Klinge, kling.
Ihren Morgengruß geschellt:

"Wird's nicht eine schöne Welt?
Schöne Welt?
Kling, kling! Kling, kling
Schönes Ding!
Vie mir doch die Welt gefällt!
Heia!"

Und da fing im Sonnenschein
Gleich die Welt zu funkeln an;
Alles, alles Ton und Farbe gewann
Im Sonnenschein!

Blum' und Vogel, gross und klein!
"Guten Tag, guten Tag!
Ist's night eine schöne Welt?
Ei, du! Gelt? Ei, du! Gelt?
Schöne welt!"

Nun fängt auch mein Glück wohl an?
Nein! Nein! Das ich mein'
Mir nimmer, nimmer blühen kann

This morning I went across the field,
Dew still hung on the grass;
The merry finch spoke to me;
"Hey, you, isn't it?
Good morning! Isn't it? You!
Isn't it a beautiful world? A beautiful world?
Chirp! Chirp! Beautiful and bright!
My, how the world pleases me."

And the bluebells in the field
Bade me happy, good tidings,
With their tiny bells.
Ring, ring. Ring, ring
Rang out their morning greeting:

"Isn't it a beautiful world?
A beautiful world?
Ring, ring! Ring, ring!
You beautiful thing!
My, how the world pleases me!
Hurrah!"

And then, in the sunshine
The world began to sparkle;
Everything, every sound, every color
Flourished in the sunshine!

Flower and bird, big and small!
"Good day! Good day!
Isn't it a beautiful world?
Hey, isn't it? Hey, isn't it?
Beautiful world!"

Now will my happiness also begin?
No! No! For me, this happiness
will never, never bloom!

Ich hab' ein glühend Messer

Ich hab' ein glühend Messer,
Ein Messer in meiner Brust,
O weh! O weh!
Das schneid't in jede Freud' und jede Lust,
So tief!

Ach, was ist das für ein böser Gast!
Nimmer halt er Ru, nimmer halt er Rast,
Nicht bei Tag noch bei Nacht,
wenn ich schlief.
O weh! O weh!

Wenn ich in den Himmel seh',
She' ich zwei blaue Augen stehn!
O weh! O weh!

Wenn ich im gelben Felde geh'.
She' ich vom fern das blonde Haar,
Im Winde when.
O weh! O weh!

Wenn ich as dem Traum auffahr
Und höre kilngern ihr silbern Lachen,
O weh! O weh!

Ich wollt', ich läg auf der schwarzen Bahr'.
Könnt' nimmer, nimmer die Augen aufmachen!

I have a burning knife,
A knife in my breast,
The pain! The pain!
It cuts into every joy and bliss,
So deep!

Oh, what a cruel guest it is!
Never does it pause, never does it rest.
Not by day, nor by night
When I sleep.
The pain! The pain!

When I look up in the sky,
I see two blue eyes staring back!
The pain! The pain!

When I go out into the golden fields,
I see in the distance blonde hair,
waving in the wind.
The pain! The pain!

When I suddenly wake from a dream
And hear her silver laughter ringing,
The pain! The pain!

I wish, I were lying on that black pyre,
And could never, never again open my eyes!

Die zwei blauen Augen von meinem Schatz

Die zwei blauen Augen von meinem Schatz,
Die haben mich in die weite Welt geschickt.
Da mußt ich Abschied nehmen
von allerliebsten Platz!

O Augen blau, warum habt ihr mich angeblickt?
Nun hab' ich ewig Leid und Grämen!

Ich bin ausgegangen in stiller Nacht,
In stiller Nacht wohl über die dunkle Heide.
Hat mir niemand Ade gesagt, Ade!

Mein Gesell' war Lieb' und Leide!

Auf der Straße steht ein Lindenbaum,
Da hab' ich sum ersten mal im Schlaf geruht!
Unter den Lindenbaum,
Der hat seine Blüten über mich geschneit,
Da wußt' ich nicht, wie das Leben tut,
War alles, alles wieder gut!

Alles! Alles!
Lieb und Leid!
Welt und Traum!

The two blue eyes of my darling,
They sent me into the wide world.
I had to take leave
of the place I loved most!

Oh, blue eyes, why did you look at me?
Now I have endless sorrow and grief!

I went out into the still night,
In the still night all over the dark meadow.
No one bade me farewell, farewell!

My companions were love and sorrow!

On the road stands a linden tree,
Where for the first time I slept peacefully!
Under the linden tree,
Where its blossoms fell on me like snow,
I did not know how life made sense,
Everything, everything was good again!

Everything! Everything!
Love and sorrow!
World and dream!

Texts: Gustav Mahler

Translations: Kory Katseanes

Wo die schönen Trompeten blasen (Where the Lovely Trumpets Blow)
Composed: 1898
Length: c. 7 minutes

"Wer ist den draußen und wer klopfet an,
Der mich so leise, so leise wecken kann?"

"Das is der Herzallerliebste dein,
Steh' auf un laß mich zu dir ein!
Was soll ich hier nun länger steh'n?
Ich seh' die Morgenröt afgehen,
Die Morgenröt, zwei helle Stern.
Bei meinem Schatz, da wär' ich gern,
Bei meiner Herzallerliebste."

Das Mädhen stand auf und ließ ihn ein,
Sie heißt ihn auch willkommen sein.
"Willkommen, lieber Knabe mein,
So lang hast du gestanden!"
Sie reicht ihm auch die schneeweiße Hand.
Von ferne sang die Nachtigall.
Das Mädchen fing zu weinen an.

"Ach weine nicht, du Liebste mein,
Aufs Jahr sollst du mein Eigen sein."

"Mein Eigen sollst du werden gewiß,
Wie's keine sost auf Erden ist!
O Lieb auf grüner Erde."

"Ich zieh in Krieg auf grüner Heid',
Die grüner Heide, die ist so weit.
Allwo dort die schönen Trompeten blasen,
Da ist mein Haus,
Mein Haus von grünem Rasen."

Who is out there, and who is knocking,
That so gently, gently awakens me?

"It's the love-of-your-heart,
get up and let me come in to you!
Why keep me standing here any longer?
I can see the red sky of dawn,
The red sky, two bright stars.
Next to my darling, that's where I long to be,
By the love-of-my-heart."

The young girl stood up and let him in,
She greeted him and welcomed him.
"Welcome, my dearest boy,
you've been standing there for so long!"
She reached for him with her snow-white hand.
In the distance sang a nightingale.
And the young girl began to weep.

"Oh, don't cry, my beloved,
In a year from now I'll make you mine."

"You'll be my own surely,
like no other on this earth!
Oh love, on this green earth."

"I'm called off to war on the green fields,
the green fields, so far away.
There where the lovely trumpets blow,
There is my house,
My house of green grass."

Text: *Des Knaben Wunderhorn* by
Ludvig Achim von Arnim and
Clemens Brentano

Translation: Kory Katseanes

Anton Bruckner: Symphony No. 4 in E-flat Major, "Romantic"
Composed: 1878–80 version, edited by Robert Haas
Length: c. 70 minutes
Orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, strings

Most biographies of Anton Bruckner agree that there is little direct correlation between the composer's personality and the traits displayed in his music. As one of the last great Austro-German symphonists (succeeded only by Mahler), Bruckner expanded the scope of the genre to bold, ambitious proportions, and enlivened the traditional four-movement format with rich harmonies, unusual orchestrations, and late-Romantic expressivity. But he was, by all accounts, a self-effacing man in an era when humility was something of a liability among leading musicians.

During the 20th century, Bruckner scholars focused their attention on the composer's apparently constant second-guessing and solicitation of approval from his associates. It is true that he was an inveterate reviser, producing multiple versions of many of his most important scores. For a more assertive composer this might simply be regarded as a mark of perfectionism. But Bruckner has been portrayed by the curators of his legacy as a feeble and indecisive man who too readily acceded to others' suggestions and vacillated chronically, thus creating what they labelled the "Bruckner Problem."

More recent scholarship has tempered this view, and suggests that Bruckner revised not out of indecision or feebleness but merely because he felt there were necessary changes to be made. Moreover, his revisions are almost always for the better, showing the astuteness and sensitivity of a great musical mind. And he seems not to have bowed to external pressure or acted indecisively as readily as some leading scholars had suggested.

Bruckner's first music teacher was his father, a schoolmaster in the Upper Austrian village of Ansfelden, near Linz. Though he quickly became proficient on the organ, young Bruckner was perpetually concerned that he didn't know enough to be a successful professional musician. He took a position as an assistant schoolmaster but continued to study music in his spare time, and even composed a little. After a few years he moved to Sankt Florian to work as an assistant schoolteacher at the monastery there, while also teaching music to the choirboys and playing the monastery organ. In 1855, he was appointed cathedral organist in Linz and, though already in his thirties, began a six-year study of harmony and counterpoint with the noted Viennese theorist Simon Sechter. He then studied form and orchestration with Otto Kitzler, conductor at the Linz Theatre, who introduced him to the music of Wagner. Through the 1860s, Bruckner divided his time between Vienna and Linz, and in 1868 committed himself permanently (though somewhat reluctantly) to Vienna, where he took a position at the Conservatory and played organ for the Viennese court chapel.

It was in Vienna that Bruckner turned his attention to writing symphonies, adding nine numbered symphonies to the two earlier (unnumbered) symphonies he had composed in Linz. The Vienna symphonies are long works, richly harmonized and polyphonically complex. While some of his contemporaries described the early Vienna symphonies as "wild" and "nonsensical," these works inspired a generation of younger composers including Gustav Mahler, who attended Bruckner's lectures at the Vienna Conservatory and remained a lifelong devotee.

The *Symphony No. 4* was the first of Bruckner's symphonies to receive an enthusiastically positive response, and remains his best-known work. It was written in 1874, but was then revised six more times over the next fourteen years. Bruckner made substantial alterations to the symphony in 1878, revising the first two movements and completely replacing the last two movements. A year later he composed a third finale, and it was this version that was premiered under the baton of Hans Richter in 1881. More tweaking took place over the 1880s, sometimes notated in the hands of Bruckner's associates. This later version was performed to great acclaim in January 1888, again conducted by Richter. The following month, Bruckner made some more revisions, and this was the version that was finally published in 1889.

As the complete scholarly edition of the works of Bruckner was being prepared for publication in the 1930s, the editors began to question the authenticity of the published score, claiming it was based on a bowdlerized or "murky" manuscript whose validity was "unverifiable." The chief editor, Robert Haas, proclaimed the 1878/80 version as the definitive version, and it was that score that was performed almost exclusively for the remainder of the 20th century. In 1996 the American musicologist Benjamin Korstvedt demonstrated, though, that the later 1888 version did indeed represent Bruckner's authentic final thoughts on the symphony. (In these concerts, the Philadelphia Orchestra will perform from Haas's edition of the 1878-80 score.)

The subtitle "Romantic" is Bruckner's own—the only subtitle he gave to any of his symphonies—and refers to the deeply mythologized notions of medieval romance that appealed to late 19th-century Europeans, who were then in the midst of a Gothic Revival in all the arts. In his correspondence, Bruckner indicated that the program for this work centered on the story of a medieval hunt. After a nocturnal string tremolo that opens the first movement, the horn announces the sunrise and the dawn of a new day for hunting. The theme is eventually taken up by the rest of orchestra and developed using Bruckner's favorite rhythm of two beats followed by a triplet. A lighthearted second theme appears first in the strings, evoking the gentle folk-dance flavor that Mahler would later allude to in the ländler movements of his symphonies. The main "horn call" motif then opens the development section, which ebbs and flows around a brief treatment of the dance theme and further development of the "Bruckner rhythm," culminating in a

majestic brass chorale garlanded with string tremolos. This sets up the recapitulation, where the principal theme is embroidered with an added flute solo, and the second theme is harmonically enriched with unusual modulations. An extended coda prepares for a triumphant return to E-flat at the conclusion.

Bruckner described the C-minor second movement as a "song," "prayer," and "serenade," though it is written in the tempo and rhythm of a funeral march. (This movement undoubtedly inspired the slow movement of Mahler's first symphony, which is also a hunt-based funeral march.) The first theme is introduced by the cellos and then developed before the haunting second theme appears in the violas. In a modified sonata-allegro form, both themes are further developed and reprised, and after some harmonic wandering and a triumphant fanfare, the movement settles into a mysterious C-major conclusion.

For this version of the symphony, Bruckner fashioned a lusty *Hunting Scherzo* that opens with the horns playing a variation on the composer's favorite rhythm. Though it starts softly, the movement builds into a wholehearted celebration, interspersed with shadowy episodes where the hunting horns sound from a distance. The Trio section features a pastoral dance tune that, according to Bruckner's program, imitates the sound of a barrel organ entertaining the hunters while they break for lunch.

In 1878 Bruckner had composed a "Volksfest" finale to the symphony, which he replaced in 1880 with a new finale that seems to dispense entirely with the symphony's hunting theme. Rather than returning firmly to the tonic key of E-flat, this finale tends to linger furtively around B-flat (the dominant) before exploring myriad other key areas. A slow, falling motif in the winds and brass at the start overshadows the lingering remnants of the "Bruckner rhythm" from the Scherzo. In sonata-allegro form, the finale then juxtaposes two theme groups, developing and recapitulating the grand, sinister theme and its more lyrical counterpart. But all this is merely a prolonged preparation for the apotheosis of the finale, which is its lengthy coda. Over sixty-five measures of tremolo string sextuplets, a slow, long-breathed brass theme builds to a cosmically expansive conclusion that finally, radiantly, settles onto tonic harmony at the end.

Notes by Dr. Luke Howard, written for the Philadelphia Orchestra, used with permission

BYU PHILHARMONIC

VIOLIN I
David Price
Meg Terry
Maren Vernon
Adrienne Williams
Michelle Gardner
Cymrie VanDrew
Lauren Anderson
Annie Bennion
Emily Holmstead
Kirsten Skabelund
Jenny Jones
Marissa Cheney
JessiKate Riley
Nicole Pehrson
DaNece Lyman
Chloe Habert

VIOLIN II
Mary Griffin
Cassidy Erickson
Doug Ferry
Royce Lassley
Joanna Gurr
Collete Jones
Hanna Packard
Travis Hale
Riley Madrian
Jessica Freeman
Annie Sinsel
Catherine Cranney
Christian Garrett
Jacob Ferguson
Melanie Storheim
Bristine Bennion

VIOLA
Caryn Jackson
Sydney Howard
Devan Freebairn
Adam Garrett
Kristen Leavitt
Ashley Galvez
Emma Wood
Madison Moline
Jessica Denning
Rachel Fairbanks
Hanna Giauque

CELLO
Clark Evans
Joseph Woodward
Pono Santos
Lisa Jackson
Lillian Evans
Charles Ferry
Kelly Frazier
Lettie Berrett
Jordan Forest
Dalton Smith
Emily Halling

BASS
Christian Hales
Kelly Oja
Kate Jessop
Cameron Ernst
Raymundo Yazzie
Matt Baird
Abigail Crandall
Edward Reid

HARP
Hannah Cope
Lethicia Soares

FLUTE
Drew Powell
Kimberlynne Romney

PICCOLO
Rachel Smith

OBOE
Rebecca Devonas
Camille Walker

ENGLISH HORN
Christian Tran

CLARINET
Csaba Jevtic-Somlai
Ryan Wing

BASS CLARINET
Jade Bliss

BASSOON
Mei Mei Edwards
Scott Self

CONTRABASSOON
Michelle Fletcher

HORN
William Loveless
Stephanie Baron
Kyli Humphries
Andrew Bjarnson
David Jones

TRUMPET
Logan Anderson
Brandon Burkhardt
Kelsey Goodfellow

TROMBONE
Lyman McBride
Brian Woodbury

BASS TROMBONE
Daniel Burt

TUBA
Nolan Harris

EUPHONIUM
Liahona Axelson

PERCUSSION
Nathan Hurst
Andrew Allen
Brennan Tolman
David Montgomery

BYUarts

This musical event is the 92nd performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Kristi Leavitt
Viola

in Recital

Student of Claudine Bigelow

with

Michelle Papenfuss, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Education

1:30 p.m.
13 February 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Der Schwanendreher for Viola and Orchestra — Paul Hindemith 1895–1963

- Zwischen Berg und tiefem Tal
- Nun laube, Lindlein, laube—Fugato: Der Gutzgauch auf dem Zaune saß
- Variationen: Seid ihr nicht der Schwanendreher

INTERMISSION

Sonata for Viola and Piano, op. 147 — Dmitri Shostakovich 1906–1975

- Moderato
- Allegretto
- Adagio

BYUarts This musical event is the 90th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Miriam Burton
Soprano

Kaylie Gray
Soprano

Jessica Scott
Mezzo–Soprano

in Recital

Students of Mindy Ammons

With

Benjamin Walley, *piano*
DaNece Lyman, *violin*
Grant Gibbons, *trumpet*

Required for the Bachelor of Music Degree
with an Emphasis in Education

7:30 p.m.
13 February 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Three Little Maids from *The Mikado* — Arthur Sullivan, 1842–1900

Miriam Burton, Kaylie Gray, Jessica Scott

Le colibri — Ernest Chausson, 1855–1899

Lachen und Weinen — Franz Schubert, 1797–1828

Mattinata — Ruggiero Leoncavallo, 1857–1919

Kaylie Gray

Die Forelle — Franz Schubert, 1797–1828

Beau soir — Claude Debussy, 1862–1918

Ideale — Francesco Paolo Tosti, 1846–1916

Jessica Scott

American Lullaby — Gladys Rich, 1904–1994

Auf Flügeln des Gesanges — Felix Mendelssohn, 1809–1847

Mandoline — Gabriel Fauré, 1845–1924

Vedrai carino from *Don Giovanni* — Wolfgang Amadeus Mozart, 1756–1791

Miriam Burton

Les Berceaux — Gabriel Fauré, 1845–1924

Miriam Burton, Kaylie Gray, Jessica Scott

The Year's at the Spring — Amy Marcy Cheney Beach
1867–1944

Ave Maria — Franz Schubert
1797–1828

Savior, Redeemer from *Joseph Smith the Prophet* — Rob Gardner
b. 1978

Kaylie Gray
DaNece Lyman, *violin*

Silent Noon — Ralph Vaughan Williams
1872–1958

The Fire Within Me from *Little Women* — Jason Howland
b. 1971

You'll Never Walk Alone from *Carousel* — Richard Rodgers
1902–1979

Jessica Scott

In My Own Little Corner from *Cinderella* — Richard Rodgers
1902–1979

When I Look at You from *The Scarlet Pimpernel* — Frank Wildhorn
b. 1959

Embraceable You/I Got Rhythm — George Gershwin
1898–1937

Miriam Burton

Boogie Woogie Bugle Boy — Don Raye
1909–1985
Hughie Prince
1906–1960
Arr. Ed Lojeski

Miriam Burton, Kaylie Gray, Jessica Scott
Grant Gibbons, *trumpet*

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.

- If you must leave during the performance, please wait for applause to do so.

- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

- Thank you for not bringing babies or children too young to enjoy this concert.

- *Visit byuarts.com for information about additional upcoming performances, including free faculty and student music recitals.*

BYUarts This musical event is the 93rd performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Wind Symphony

Donald L. Peterson, *conductor*

Something Old, Something New

13 February 2016
7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Ecstatic Fanfare — Stephen Bryant, b. 1972

For Those Who Wait — Gregory Youtz, b. 1956

Second Suite for Military Band, op. 28, no. 2 — Gustav Holst, 1874–1934

1. March
2. Song without Words
3. Song of the Blacksmith
4. Fantasia on the "Dargason"

Felicia Wisniewski, *graduate guest conductor*

Rolling Thunder March — Henry Fillmore, 1881–1956, ed. Frederick Fennell

INTERMISSION

Concerto for Wind Ensemble – Finale — Steven Bryant, b. 1972

Irish Tune from "County Derry" — Percy A. Grainger, 1882–1961
Shepherd's Hey

Fantasy Variations on a Theme by Niccolo Paganini for Symphonic Band — James Barnes, b. 1949

Ecstatic Fanfare

Steven Bryant wrote Ecstatic Fanfare in 2012 as the fanfare section of the larger work, Ecstatic Waters. The fanfare features a warm, homogeneous sound by the brass along with resonant chords built around the Major 7th interval. Bryant features horns frequently and accents their warm sound with splashes of percussion that lead to a triumphant conclusion. Bryant writes of the work, "I strive to write music that leaps off the stage (or reaches out of the speakers) to grab you by the collar and pull you in. Whether through a relentless eruption of energy, or the intensity of quiet contemplation, I want my music to give you no choice, and no other desire, but to listen." Bryant studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and has composed over forty symphonic works for wind ensemble.

—Note courtesy of U.S. Marine Band program.

For Those Who Wait

"For Those Who Wait" was the result of a national consortium of 62 universities and high schools in 2014. It is a meditation on the lives and thoughts of those who await the return of loved ones who are in harm's way, or await their recovery from wounds physical or psychological. Based on the Lutheran chorale best known in English as "O Sacred Head Now Wounded," the piece is composed almost entirely of motives drawn from two settings by Bach, both from the Saint Matthew Passion. These are stretched, crushed, and orchestrated in various ways before two versions emerge—the first anguished, and the second seeking a kind of peace.

Gregory Youtz is professor of composition at Pacific Lutheran University. He received his DMA from the University of Michigan. His principal teachers have included Leslie Bassett, William Bergsma, William Bolcom, and William Albright.

Holst Second Suite

This suite, composed in 1911, uses English folk songs and folk dance tunes throughout, being written at a time when Holst needed to rest from the strain of original composition. The opening march movement uses three tunes, the first of which is a lively morris dance. The folk song "Swansea Town" is next, played broadly and lyrically

by the euphonium, followed by the entire band playing the tune in block harmonies —a typically English sound. Claudy Banks is the third tune, brimming with vitality and the vibrant sound of unison clarinets. The first two tunes are repeated to conclude the first movement.

The second movement is a setting for the English folk song, "I'll Love My Love." It is a sad story of a young maiden driven into Bedlam by grief over her lover being sent to sea by his parents to prevent their marriage.

The Hampshire folk song, "The Song of the Blacksmith," is the basis of the third movement, which evokes visions of the sparks from red hot metal being beaten with a lively hammer's rhythm on the blacksmith's anvil.

The English country dance and folk song, "The Dargason," dating from the sixteenth century, completes the suite in a manner that continues to cycle and seems to have no end. The Elizabethan love tune Green Sleaves is intertwined briefly and withdrawn before the final witty scoring of a piccolo and tuba duet four octaves apart.

Rolling Thunder

Henry Fillmore was one of America's happiest musicians and one of its most successful and prolific composers. The music he wrote projected a jovial and earthy personality, and his marches rank among the best. Rolling Thunder is a great circus march, as breath-taking in its excitement as action feats by horsemen riding full tilt around the narrow confines of a sawdust track under canvas. The track is known in the circus as the Hippodrome and the music played by the band to accompany the riding is invariably exciting and driving in its manner, and it is always played at an appropriate breath-taking speed. Fillmore gave the descriptive term for performance of this march as "FURIOUS." Circus musicians dubbed these fast-moving compositions "Screamers," mostly because this is exactly what they do musically. Screamers are motion in sound; designed to help, they never hinder the rhythm of the pounding hoofs of four-footed animals. They are not a mere fillip to the excitement of a steeple-chase, they are an integral part of the wonderful madness which they help to generate. Their musical lineage may be found in the fast polkas, gallops, and can-cans of peasant campfires and public music halls. Rolling Thunder has just two dynamics, forte and fortissimo, as the low brass, led by the trombones, romp through and dominate the music. Henry Fillmore was a trombone player, too, and he knew it would all work - and it does.

—Program Note in part by Frederick Fennell

Concerto for Wind Ensemble

Composer Steven Bryant writes of his composition:

"My Concerto for Wind Ensemble came into existence in two stages, separated by three years. The first movement came about in 2006, when Commander Donald Schofield (then director of the USAF Band of Mid-America) requested a new work that would showcase the band's considerable skill and viscerally demonstrate their commitment to excellence as representatives of the United States Air Force. From the outset, I decided against an outright depiction of flight, instead opting to create a work that requires, and celebrates, virtuosity. Initial discussions with Cdr. Schofield centered on a concerto grosso concept, and from this, the idea evolved into one of surrounding the audience with groups of players, as if the *concertino* group had expanded to encompass the audience. The musical material consists of a five-note ascending scalewise motive and a repeated chord progression (first introduced in the vibraphone [in Movement I]). The rhythm of this chord progression (inspired by a Radiohead song) informs the rhythmic makeup of the remainder of the movement.

As the piece took shape, I realized I wanted to write much more than the "five to seven minutes" specified in the original commission, so I intentionally left the end of the work "open," knowing I would someday expand it when the opportunity presented itself. That chance came in 2009, thanks to Jerry Junkin: shortly after his fantastic 2009 performance of *Ecstatic Waters* at the College Band Directors National Association conference in Austin, we discussed my desire to write more movements, and he graciously agreed to lead a consortium to commission the project.

In expanding the work, I planned to reuse the same few musical elements across all five movements. "Economy of materials" is a guiding principle of my approach to composing, and I set out to tie this work together as tightly as possible. The original ascending five-note motive from movement I returns often (in fact, the number five insinuates itself into both the melodic and rhythmic fabric of the entire work).

Movement V returns to the opening motive of the entire work, this time with a simmering vitality that burns inexorably to a no-holds-barred climax. Where the first four movements of the work only occasionally into *tutti* ensemble passages, here, the entire band is finally unleashed.

"Irish Tune" from County Derry and "Shepherd's Hey "

"Irish Tune" from County Derry is a setting of a now-famous tune from the Irish county of Derry in the north (also sometimes called Londonderry). This classic arrangement features beautiful, delicate part-writing for both woodwinds and brass, highlighting each family in turn.

While this tune is widely associated with the lyrics "Danny Boy," it in fact has rich history of lyric settings of which "Danny Boy" is a relative latecomer. The work is based on a tune collected by a Miss J. Ross of New Town, Limavaday, Country Derry, Ireland. Grainger's setting was written in 1909 and was dedicated to the memory of Edward Grieg. The "perfect" melody and the rich sonorities of the arrangement have kept the Irish Tune in a favored position for decades.

"Shepherd's Hey" was scored for wind band in 1918. The word "Hey" denotes a particular figure in Morris Dancing. Morris Dances are still danced by teams of "Morris Men" decked out with bells and quaint ornaments to the music of the fiddle or "the pipe and tabor" (a sort of drum and fife) in several agricultural districts in England. The tune of "Shepherd's Hey" is similar to the North English air "The Keel Row" that is very widely found throughout England. The "hey" involves the interweaving of generally two lines of dancers, which may be symbolized by the use by Grainger of two parallel lines of music at the opening of the composition, rather than a simple statement of a theme that then moves into variants.

Fantasy Variations

Niccolo Paganini (1782–1840) was one of the greatest virtuoso violinists of all time; he also was a noted composer. The theme of his Caprice in A-minor for Violin, op. 1, no. 24, has been utilized by many composers, including Liszt, Brahms, Rachmaninoff, and Lloyd Weber. Once again, it forms the basis for this challenging symphonic band adaptation. Stated at the beginning of the work, the theme undergoes a score of variations as instrument sections or pairs of soloists are featured. The tempos and moods range from the delicate adagio of the English horn to the nimble presto of the flutes. The contrabass clarinet brings forth a deep *misterioso* variation. The brass are well represented with variations for trombone, french horn, and tuba. A lush *expressivo* section is followed by yet another variation featuring the percussion section. Finally, the full ensemble joins for a tutti statement of the theme—accompanied by florid woodwinds and soaring horns—which bring it to a rousing end.

James Barnes is a professor emeritus of music theory and composition at the University of Kansas, where he completed his 40th year of teaching in 2015.

WINTER 2016 ROSTER

FLUTE
Emma Grover*
Amelia Bruce
Kristen Blackham

PICCOLO
Nicolas Ayala

OBOE/ENGLISH HORN
Cailey Brazee*
Brian Moose
Anna Boucher (English Horn)

CLARINET
Spencer Danielson*
Ryan Wing
Caleb Hodson (E-flat)
Rebekah Kjar
Jade Bliss
Greg Smith
Lucas Deal
Haylie Hyde

BASS CLARINET
Caleb Rhoton*
Derek Crane

CONTRABASS
Henrik Osthed

BASSOON
Michelle Fletcher*
George Weist

CONTRABASSOON
Henrik Osthed

ALTO SAXPHONE
Emily Brown*
Amaya Bickmore

TENOR SAXOPHONE
Andrew Larsen

BARITONE SAXOPHONE
Rachel Egan

HORN
Brad Sampson*
Jared Oliphant
Brianna Nay
Gavin Gordon
Andrea Manwaring

TRUMPET
Daniel Welsh*
Rachel Holbrook
Kody Euteneier
Amy Johnson
Shaylee Croxall
Rebecca Jackson

TROMBONE
David Allen*
Christian Succo
Taylor Ashcraft
Jordan Christensen (bass)

EUPHONIUM
Liahona Axelson*
Ari Coleman

TUBA
Truman Welling*
Stephen Mills

PERCUSSION
Christina Hurlbut*
Tyler Hall
Chris Clegg
Christian Sagers
Jane Nielsen
Felicia Wisniewski

STRING BASS
Raymundo Yazzie

PIANO
Gabriel Lee

* principal

BYUarts

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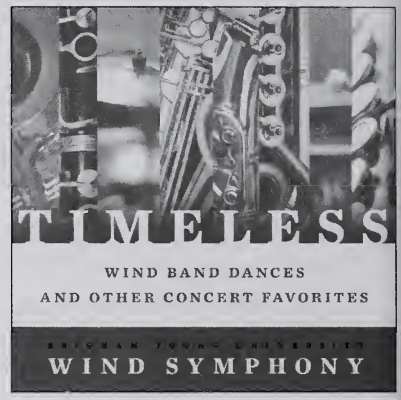
BYU WIND SYMPHONY

TIMELESS

WIND BAND DANCES AND OTHER CONCERT FAVORITES

Join with us in congratulating the BYU Wind Symphony on their new CD!



Don Peterson, conductor

This recording was made April 28–29, 2015, just prior to the band's departure for a tour of Mongolia, South Korea, and Japan.

Track Listing

1 **Let Freedom Ring**
Ryan Nowlin

2 **American Overture for Band**
Joseph Willcox Jenkins

3 **Overture from *Colas Breugnon***
Dmitri Kabalevsky, arr. Donald Hunsberger

Pineapple Poll
Sir Arthur Sullivan, arr. Charles Mackerras

4 **Opening**

5 **Finale**

Suite of Old American Dances
Robert Russell Bennett

6 **Cake Walk**

7 **Schottische**

8 **Western One-Step**

9 **Wallflower Waltz**

10 **Rag**

11 **O Magnum Mysterium**
Morten Lauridsen, arr. H. Robert Reynolds

12 **Fantastic Polka**
Arthur Pryor, arr. Andrew Glover
Trombone soloist: Lyman McBride

13 **Guisganderie**
Faustin and Maurice Jeanjean, arr. Carl S. Hammer
Clarinet soloist: Csaba Jevtic-Somlai

14 **Saxophobia**
Rudy Wiedoeft, arr. Jory Woodis, Carl S. Hammer

15 **Dance of the Jesters**
Piotr Tchaikovsky, arr. Ray Cramer

16 **Conga del Fuego Nuevo**
Arturo Márquez, arr. Oliver Nickel

17 **Rolling Thunder**
Henry Fillmore

BYU RECORDS

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BYU MUSIC DANCE THEATRE

NEW YORK NEW YORK

BROADWAY REVUE

THURSDAY, FEBRUARY 18, 7:30 PM

FRIDAY, FEBRUARY 19, 7:00 PM & 9:00 PM

PARDOE THEATRE

$6–10

BYUarts
BYUARTS.COM

New York, New York (On the Town)
Leonard Bernstein, Betty Comden, Adolph Green
Soloists: Kooper Campbell, Devin Nielson, And Peter Lambert

A Little Bit in Love (Wonderful Town)
Leonard Bernstein, Betty Comden, Adolph Green
Soloist: Kassandra Haddock

At the Ballet (A Chorus Line)
Marvin Hamlisch, Edward Kleban
Soloists: Rachelle Elbert and Tricia Zuskind
Dancers: Taylor Stanger, Meg Flinders

Hey Good Lookin' (Dogfight)
Benj Pasek, Justin Paul
- Company

Come Out of the Dumpster (Wedding Singer)
Matthew Sklar, Chad Beguelin
Soloists: Cherie Kauffman and Joe Swain

Get Happy/Happy Days
Ted Koehler, Harold Arlen, Milton Ager, Jack Yellen
Soloists: Alana Jeffery and Carolyn Keller

Audition (42nd Street)
Harry Warren
Dancers: Kooper Campbell, Matthew Davies, Devin Nielson, Scott Whipple, Cassie Austin, Malia Morely, Meg Flinders, Tricia Zuskind, Kelsey Phillips, Peter Lambert (Original Broadway Choreography)

I Can Cook Too (On the Town)
Leonard Bernstein, Betty Comden, Adolph Green
Soloist: Heather McDonald

Finale B (Rent)
Jonathon Larson
Soloist: Joseph Swain

Manhattan
Sara Bareilles
Soloists: Hannah Pyper and Ellie Smith

Sunday Clothes (Hello, Dolly!)
Jerry Herman
Soloists: Max Higbee, Alex Hasse, and Malia Morely

Breathe (In the Heights)
Lin-Manuel Miranda
Soloist: Haley Wawro
Nathan Wawro, Caleb Allred, Cassie Austin, Carolyn Keller

Super Boy and the Invisible Girl (Next to Normal)
Tom Kitt, Brian Yorkey
Soloists: Maddie Hall, and Emily Lyons
Dancers: Matt Davies, Devin Neilson

Something to Believe In (Newsies)
Alan Menken, Jack Feldman
Soloists: Amanda Baugh Kasparian and Cayel Tregeagle

America (West Side Story)
Leonard Bernstein, Stephen Sondheim
Soloists: Cassie Austin and Whitney Hatch

New York State of Mind
Billy Joel
Soloist: Woody White

NYC (Annie)
Charles Strouse, Martin Charnin
Soloists: Matthew Davies, Hanna Cutler,
Tierney Bent

Directors note:

"New York, New York. How is this different than any other Broadway Rev
Isn't every revue Broadway songs anyway?" Well, this revue isn't just
Broadway tunes. The theme of this show is New York, New York, becaus
of the songs are from shows that take place in, or are about, New York C
This year we wanted to take a break from the British Invasion Musicals (
Miserables, Phantom of the Opera, Miss Saigon, etc.). We decided to g
personal. Many of the students in this program plan to move to New Yo
City in pursuit of their Broadway dreams. This show is a glimpse, if you
into the life of our daydreams. From audition pieces to the show-stoppi
production numbers, and from the heartfelt melodies of hope, happiness,
despair, to the goofy and over-the-top character pieces, this show is ab
those dreams. Whether or not each student moves to The Big Apple, th
love of this art form means that a piece of their heart belongs in New Yo
City, the birthplace of a truly American art form: Musical Theatre!

Directors:
Jack Shapiro, Cayel Tregeagle

Company:
Cassie Austin, Tierney Bent, Georgia Bowman, Hanna Cutler, Rachell
Elbert, Meg Flinders, Kassandra Haddock, Maddie Hall, Whitney Hatc
Alana Jeffery, Amanda Kasparian, Cherie Kauffman, Carolyn Keller, Ell
Lattin, Emily Lyons, Breearna Mendla, Heather McDonald, Malia More
Kelsey Phillps, Hannah Pyper, Ellie Smith, Melissa Summers, Haley Wa
Tricia Zuskind , Kooper Campbell, Matthew Davies, Alex Hasse , Ma
Higbee, Nathan Johnson, Peter Lambert, Devin Neilson, Caleb Ratelle,
Robinson, Taylor Stanger, Nick Summers, Joseph Swain, Nathan Wa
Scott Whipple, Woody White

Band:
Mark Johnson: Piano
Jordan Saltmarsh: Percussion
Joseph Facer: Guitar

Faculty Advisor:
Rebecca Wright Phillips

Choreographers:
Matthew Davies, Cayel Tregeagle, Heather McDonald, Meg Flinders

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Elisabeth Coleman

Soprano

in Graduate Recital

Student of Darrell Babidge

with

Benjamin Walley, *piano*

Required for the Masters of Music Degree
with an Emphasis in Performance

1:30 p.m.
20 February 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Ave Maria, from *Otello*	Giuseppe Verdi 1813–1901
Exsultate, Jubilate, from *Exsultate, Jubilate*	Wolfgang Amadeus Mozart 1756–1791
Salve Regina	Franz Schubert 1797–1828
Und ob die Wolke, from *Der Freischütz*	Carl Maria von Weber 1786–1826
Kaddisch	Maurice Ravel 1875–1937
En Prière	Gabriel Fauré 1845–1924
Casta Diva, from *Norma*	Vincenzo Bellini 1801–1835
Hymn, from "Six Elizabethan Songs"	Dominick Argento b. 1927
Excerpts from, "Aus Walter Scott's Fräulein vom See" Raste, Krieger! Jäger, ruhe von der Jagd! Ave Maria	Franz Schubert 1797–1828

BYUarts

This musical event is the 97th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Rachel Christensen

Flute

in Senior Recital

Student of April Clayton

with

CJ Madsen, *piano*
Clark Evans, *cello*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

3:30 p.m.
20 February 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Image pour Flûte seule, op. 38 — Eugène Bozza, 1905-1991

Sonata in B minor, no. 231 — Johann Joachim Quantz, 1697-1773
- Larghetto
- Allegretto
- Presto

Ballade pour flute et piano (1939) — Frank Martin, 1890-1974

INTERMISSION

Cantabile et Presto (1904) — Georges Enesco, 1881-1955

Caprice No. 24, op. 1 — Niccolò Paganini, 1782-1840, arr. Jules Herman

Sonata for Flute and Piano, op. 23 — Lowell Liebermann, b. 1961

BYUarts This musical event is the 98th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Sydney Howard
Viola

in Senior Recital

Student of Claudine Bigelow

with

Forrest Howell, *piano*
Gavin Ryan, *percussion*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
23 February 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Cello Suite No. 3 in C major, BWV 1009 — Johann Sebastian Bach, 1685–1750

- Prelude
- Allemande
- Courante
- Sarabande
- Bouree I & II
- Gigue

Fratres for Viola, Piano, and Percussion — Arvo Pärt, b. 1935

INTERMISSION

Viola Sonata — Arnold Bax, 1883–1953

- Molto moderato—Allegro
- Allegro energico, ma non troppo presto
- Molto leno

BYUarts This musical event is the 99th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Symphony Orchestra

Christian Smith, *conductor*

Evening of Concertos

Catherine Winters, *flute*
Truman Welling, *tuba*
Steven Hardy, *alto saxophone*
Alice Hyoung, *piano*
Michele Gardiner, *violin*
Mary Hoskins, *soprano*
Hyrum Arnesen, *piano*

23 February 2016
7:30 p.m.
de Jong Concert Hall
Brigham Young University

PROGRAM

Concerto for Flute and Orchestra, op. 39 — Lowell Liebermann, b. 1961
Presto
Catherine Winters, *flute*

Tuba Concerto — Edward Gregson, b. 1945
Allegro deciso
Truman Welling, *tuba*

Concerto for Alto Saxophone and Orchestra, op. 26 — Paul Creston, 1906–1985
Rhythmic
Steven Hardy, *alto saxophone*

Rapsodie sur un thème de Paganini pour Piano et Orchestre, op. 43 — Serge Rachmaninoff, 1873–1943
Alice Hyoung, *piano*

INTERMISSION

Violin Concerto in D Minor, op. 47 — Jean Sibelius, 1865–1957
Allegro moderato
Michele Gardiner, *violin*

Si, mi chiamano Mimi, from *La bohème* — Giacomo Puccini, 1858–1924
Mary Hoskins, *soprano*

Totentanz, Paraphrase on "Dies irae" for Piano and Orchestra — Franz Liszt, 1811–1886
Hyrum Arnesen, *piano*

VIOLIN I
Nathan Sherman*
Megan Modersitzki
Chelsey Noorda
Kaitlyn Beard
Carson Gale
Scarlet Peterson
Jacob Ward
Devyn Hansen
Suzanna Stephenson
Heather Chard
Kristen Crofts
Carlie Hughes
Jonathan Hooper
Madeline Gabor
Nicala Wood
Hayden Oliver

VIOLIN II
Cassandra Brady*
Amanda Hedrick
Alisyn Reed
Kieren Smith
Alysee Giraud-Carrier
Elaura Gustafson
Stephanie Shepley
Madelene McGill
Jalene Keliiliki
Kate Morin
Maggie Jensen

VIOLA
Madelyn Bell*
Ian Anderson
Lynette Zamora
Jonathan Schroeder
Kalyn Moore
Hannah Palmer
Kelsey Herdman
Michael Nathan

CELLO
Aubrey Rayback*
Spencer Fairwell
Taylor Boyack
Davis Lundberg
Allison Voss
Taylor Robbins
Sara Patterson
Nicole Rowley
Austin Pena
Conner Rogerson
Boyd Furner
Nina Anderson

BASS
Shelby Hornback*
Rachel Hakes
Britney Freeborn
Jessica Critchfield

HARP
Katie Graham

FLUTE
Nicholas Grasley*
Annie Farnbach

PICCOLO
Jamie Walton

OBOE
Ivy Gines*
Taylor Garn

ENGLISH HORN
Erika Qureshi

CLARINET
Tucker Smith*
Jon Kailany

BASS CLARINET
Derek Crane

BASSOON
Caleb Hill*
Gregory Winters

CONTRABASSOON
Gregory Winters

HORN
Beth Morrell
Victoria Darrington*
Amanda Berg
Roy Dawson
Sam Herrera

TRUMPET
Grant Gibbons*
Samuel Dickson

TROMBONE
Michael Skidmore*
Spencer Jarrett

BASS TROMBONE
Sadie Smith

TUBA
Pepin Klinger

PERCUSSION
Austin Taylor*
Stephen Kendall
Dallin Stagg

*principal

BYUarts This musical event is the 96th performance sponsored by the BYU School of Music for the 2015–16 season.

Upcoming Events

World Percussion Group

The World Percussion Group represents the next chapter in the evolution of the Maraca2 duo, an idea that began to take form in 2014. The members of the WPG will be selected by audition from hundreds of applicants worldwide and will represent the very best young percussion players. The mission of the WPG is not just to inspire audiences and students but to give an international platform to the best percussionists of the next generation, providing an opportunity for cultural sharing.

Sat., Feb. 27, 7:30 p.m.
$6-10

Straight, No Chaser!

BYU Jazz Ensemble plays straight-up jazz standards with special guests Ray Smith, *saxophone,* and Steve Call, *tuba.*

Fri., Mar. 11, 7:30 p.m.
$6

Men's Chorus

BYU's highly acclaimed men's chorus perform in their last solo concert of the year under the direction of Prof. Rosalind Hall. This performance will also be streamed live from the BYU School of Music's website.

March 18, 22

$6-10

Mother Courage and Her Children

By Bertolt Brecht
English version by Eric Bentley

Frequently hailed as the greatest play of the twentieth century, this 1939 anti-war drama asks us to reflect upon the folly of conflict as the title character loses all she has to the very clashes she seeks to profit from. Featuring the retiring and incomparable BYU Theatre professor Barta Lee Heiner in the lead role, Mother Courage is dynamic and impactful "epic theatre" at its finest.

Mar. 17-19, 22-25, 29–Apr. 1, 7:30 pm
March 19, 26, 2:00 pm
ASL Interpreted Performance March 24
$8-15

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Csaba Jevtic-Somlai

Clarinet

in Graduate Recital

Student of Jaren S. Hinckley

with

Jaren S. Hinckley, *clarinet*
Levente Medveczky, *piano*
Christina Hurlbut, *percussion*
Joseph Woodward, *cello*
Ryan Wing, *basset horn*
Cymrie Van Drew, *violin*
Caryn Jackson, *viola*

Required for the Masters of Music Degree
with an Emphasis in Performance

9:30 p.m.
23 February 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Freebirds	Scott McAllister b. 1969
Clarinet Concerto Adagio	Wolgang Amadeus Mozart 1756–1791
Premiere rhapsodie	Claude Debussy 1862–1918
Clarinet Quintet Allegro	Wolfgang Amadeus Mozart 1756–1791

BYUarts This musical event is the 99th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Jazz Legacy Dixieland Band
Chicago Jazz of the 1920s

Steve Call, *director*

with guest artist

John Gunther, *clarinet and saxaphone*

24 February 2016
7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Millenberg Joys	Jelly Roll Morton 1890–1941
Apex Blues	Jimmy Noone and Earl Hines 1895–1944, 1903–1983
Shimmy Sha Wabble	Spencer Williams 1889–1965
West End Blues	Joe King Oliver
Black Bottom Stomp	Jelly Roll Morton
Ballin' The Jack	Chris Smith 1879–1949

Intermission

On the Sunny Side of the Street	Jimmy McHugh 1894–1969
Blues My Naught Sweetie Gives to Me Swanstone	McCarron and Morgan Jada, Bob Carlson
Singing the Blues	Robinson, Conrad, and Lewis
Since My Best Gal Let me Down	Bix Beiderbecke 1903–1931

BYUarts

This musical event is the 96th performance sponsored by the BYU School of Music for the 2015–16 season.

JOHN GUNTHER

John Gunther is a composer and multi-instrumentalist playing saxophones, clarinet, and flute. With a restless musical spirit, he enjoys exploring all forms of jazz from traditional to avant-garde as well as classical music, world music, and experimental electronic music. He has performed or recorded with many notable jazz artists including Dave Douglas, Ron Miles, Christian McBride, Bobby Watson, Wallace Roney, Larry Goldings,Tom Harrel, Dewey Redman, Joe Williams, The Woody Herman Orchestra, the Vanguard Jazz Orchestra, and The Maria Schneider Orchestra.

As part of New York City's "downtown" music scene for many years, he produced five recordings for Creative Improvised Music Projects (CIMP) and is co-founder of the contemporary jazz ensembles, "spooky actions" and "Convergence." John is an associate professor in Jazz Studies at the University of Colorado at Boulder where he directs the Thompson Jazz Studies Program. He received his PhD from New York University where his research examined incorporating techniques of
serial music with improvisation. In 2007 he received an Innovative Seed Grant to create the Boulder Laptop Orchestra and to further explore the intersection of music, performance, art, and technology. His work with BLOrk has led to further collaboration with the STEM program at CU exploring informal science education through the arts. His most recent recording, "Safari Trio" with Brad Shepik and John Hadfield, can be found on the Dazzle Jazz Record Label and his website, johngunthermusic.com

Personnel

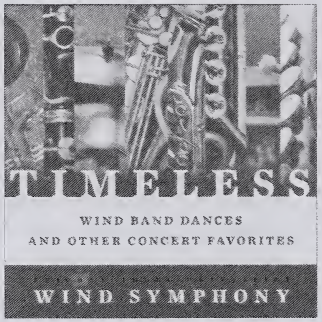
Jory Woodis, *clarinet*
Austie Robinson, *trumpet*
Brian Woodbury, *trombone*
Parker Speirs, *Banjo and Guitar*
Zoë Jorgenson, *Bass*
Brennan Tolman, *drums*

BYU WIND SYMPHONY

TIMELESS

WIND BAND DANCES AND OTHER CONCERT FAVORITES

Join with us in congratulating the BYU Wind Symphony on their new CD!



Don Peterson, conductor

This recording was made April 28-29, 2015, just prior to the band's departure for a tour of Mongolia, South Korea, and Japan.

Track Listing

1 **Let Freedom Ring**
Ryan Nowlin

2 **American Overture for Band**
Joseph Willcox Jenkins

3 **Overture from *Colas Breugnon***
Dmitri Kabalevsky, arr. Donald Hunsberger

Pineapple Poll
Sir Arthur Sullivan, arr. Charles Mackerras

4 **Opening**

5 **Finale**

Suite of Old American Dances
Robert Russell Bennett

6 **Cake Walk**

7 **Schottische**

8 **Western One-Step**

9 **Wallflower Waltz**

10 **Rag**

11 **O Magnum Mysterium**
Morten Lauridsen, arr. H. Robert Reynolds

12 **Fantastic Polka**
Arthur Pryor, arr. Andrew Glover
Trombone soloist: Lyman McBride

13 **Guisganderie**
Faustin and Maurice Jeanjean, arr. Carl S. Hammer
Clarinet soloist: Csaba Jevtic Somlai

14 **Saxophobia**
Rudy Wiedoeft, arr. Jory Woodis, Carl S. Hammer

15 **Dance of the Jesters**
Piotr Tchaikovsky, arr. Ray Cramer

16 **Conga del Fuego Nuevo**
Arturo Márquez, arr. Oliver Nickel

17 **Rolling Thunder**
Henry Fillmore

BYU RECORDS

BYU Records is part of BYU Music Group, an enterprise consisting of the School of Music at Brigham Young University and part of the College of Fine Arts and Communications.

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music

presents

Guest Artists

Blake Anthony McGee, *clarinet*

Chi-Chen Wu, *piano*

25 February 2016
5:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata for Clarinet and Piano — Francis Poulenc, 1899–1963

- Allegro tristamente
- Romanza
- Allegro con fuoco

Bling Bling — Scott McAllister, b. 1969

- Mov. 1
- Mov. 2
- Mov. 3

INTERMISSION

Première Rhapsodie for Clarinet and Piano — Claude Debussy, 1862–1918

Sonata for Clarinet and Piano no. 1 in F Minor, op. 120 — Johannes Brahms, 1833–1897

- Allegro appassionato
- Andante un poco Adagio
- Allegretto grazioso
- Vivace

BYUarts

This musical event is the 102nd performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Cymrie Van Drew
Violin

in Junior Recital

with

Jayne Galloway, *piano*

Student of Monte Belknap

Required for the Bachelors of Music Degree
with an Emphasis in Performance

2:00 p.m.
26 February 2016
Auditorium
Museum of Art

PROGRAM

Violin Sonata, no. 1 in G minor — Johann Sebastian Bach, 1685–1750
- Adagio
- Fuga

Concerto in A minor, op. 53 — Antonin Dvořák, 1841–1904
- Allegro ma non troppo

INTERMISSION

Violin Concerto, "To the Memory of an Angel" — Alban Berg, 1885–1935
- Andante - Allegro

Violin Sonata — Claude Debussy, 1862–1918
- Allegro vivo
- Intermède: fantasque et léger
- Finale: très animé

BYUarts

This musical event is the 101st performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

The World Percussion Group

27 February 2016
7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

To be selected from the following:

Slavonic Dance no. 8	Antonín Dvořák arr. Jason Huxtable
Espiritu Libre	Stephen Whibley
Balkan Red	Gavin Marwick arr. Maraca2
Monsoon	Stephen Whibley
Over the Rainbow	Harold Arlen arr. Robert Oetomo
YKJUR	Geir Rafnsson arr. Maraca2
Gyro	Tomer Yariv

BYUarts

This musical event is the 103rd performance sponsored by the BYU School of Music for the 2015–16 season.

WORLD PERCUSSION GROUP

Hailing from the UK, the Maraca2 Percussion Duo developed the idea of the World Percussion Group in 2014. Identifying the need for emerging professional percussionists from around the world to find a platform for their skills, the World Percussion Group started accepting auditions. The standard of application was overwhelming, attracting established professionals from across all the main continents.

Maraca2 -Tim Palmer and Jason Huxtable

Maraca2 were inspired by the vision of offering educational institutions the opportunity to experience the expertise of the elite performers from around the globe and secured dates for an extended two month tour across the United States.

With support from leading voices within the global percussion community, the Maraca2–World Percussion Group aims to revolutionize percussion education and provide a unique forum for cultural exchange between the United States and the best percussion performers active today. This project represents the evolution and ambitious expansion of Maraca2's internationally renowned activities, further impacting audiences and students in the United States and around the world. WPG members will deliver their own presentations, clinics, lessons, performances, and master classes, assembling a touring ensemble that provides an extremely high quality "mobile percussion festival" to the US educational market.

Maraca2 and the World Percussion Group are sponsored by Sabian cymbals, Marimba One marimbas, Innovative Percussion sticks and mallets, Remo drum heads, Tapspace Publications, and the Pearl Drum Corporation. In addition, the partnership with the Percussive Arts Society has helped make this ambitious dream a vivid reality.

WORLD PERCUSSION GROUP PERSONNEL:

TOUR 1
February 15 – March 13

Anders Elten (Denmark) – Soloist
Konstantyn Napolov (Ukraine) – Principal
Yves Popow (Luxembourg)
Gabriele Petracco (Italy)
Antoine Fatout (France)
Joe Porter (Canada)
Shelby Blezinger-McCay (USA)
Jaime Esposito (USA)
Darin Hunsinger (USA)
Jeff Hewitt (USA) – Tour Manager
Jason Huxtable (UK) – Director
Tim Palmer (UK) – Director

TOUR 2
March 15 – April 9

Le Yu (China) – Soloist
Heigo Rosin (Estonia) – Principal
Jen-Ting Chien (Taiwan)
Jen-Yu Chien (Taiwan)
Manuel Estop (Spain/Tenerife)
Paul Chambers (USA)
Ryan Cullen (USA)
Borja Sarrion (Spain)
Zujing Zhang (China)
Jeff Hewitt (USA) – Tour Manager
Jason Huxtable (UK) – Director
Tim Palmer (UK) – Director

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

"TRILOGY"

by

Sundance Trio

Geralyn Giovannetti, *oboe*

Christian Smith, *bassoon*

Jed Moss, *piano*

1 March 2016
7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Come Thou Fount	arr. J. Lanier
Trio for Oboe, Bassoon, and Piano Moderato Poco allegro Andante espressivo. Allegro	Richard Faith b.1928
Trio for Oboe, Bassoon, and Piano Adagio maestoso. Vivace Poco lento. Tempo di vivace	Geoffrey Bush 1920–1998

INTERMISSION

Tomorrow Shall Be My Dancing Day	arr. J. Lanier
Another Life	Gernot Wolfgang b. 1957
Trio for Oboe, Bassoon, and Piano Bebop Cantabile Lament Rondo con brio	Bill Douglas b. 1944

BYUarts

This musical event is the 102nd performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jill Rime

Piano

in Sophomore Recital

Student of Irene Peery-Fox

Required for the Bachelors of Music Degree
with an Emphasis in Performance

9:30 p.m.
1 March 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Scherzo, op. 6, no. 3 — Charles T. Griffes, 1884–1920

Sonata in D Minor, op. 31, no. 2 — Ludwig van Beethoven, 1770–1827
- Largo—Allegro
- Adagio
- Allegretto

Études, op. 25 — Fryderyk Franciszek Chopin, 1810–1849
- No. 2 in in F Minor
- No. 7 in C-sharp Minor

Prelude in G-sharp Minor, op. 32, no. 12
Étude in A Minor, op. 39, no. 6 — Serge Rachmaninov, 1873–1943

Concerto no. 2 in F Major, op. 102 — Dmitry Shostakovich, 1906–1975
- Allegro

Assisted by
Halie Augustus, *piano*

BYUarts This musical event is the 105th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Wayd Odle

Tenor

in Senior Recital

Student of Darrell Babidge

with

Benjamin Walley, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

5:30 p.m.
4 March 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Every Valley, from *The Messiah*	George Fredric Handel 1685-1759
Spirate pur, spirate	Stefano Donaudy 1879–1925
O del mio amato ben	
O del mio dolce ardor	Christoph Willibald Gluck 1714–1787
Die Neugierige	Franz Schubert 1797–1828
Nacht und Träume	
Der Erlkönig	

INTERMISSION

Psyché	Émile Paladihle 1844–1926
Automne	Gabriel Fauré 1845–1924
Oh! Quand je dors	Franz Liszt 1811–1886
A pearl, a girl	Henry Mollicone b. 1946
A Shropshire Lad When I was one and twenty Is my team ploughing?	George Butterworth 1885–1916
Pourquoi me réveiller, from *Werther*	Jules Massenet 1842–1912

with

Aubrey Odle, *Mezzo-Soprano*

BYUarts

This musical event is the 106th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Guest Artist

Arthur Greene, *piano*

4 March 2016
7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Waltz in A-flat Major, op. 34, no. 1 — Frédéric Chopin 1810–1849

Ballade no. 3 in A-flat Major, op. 47

Nocturne in D-flat Major, op. 27, no. 2

Mazurka in C-sharp Minor, op. 30, no. 4

Eight Preludes, op. 28
- C Major
- E Minor
- D Major
- B Minor
- A Major
- F-sharp Minor
- B-flat Minor
- A-flat Major

Two Etudes, op. 25
- A-flat Major
- C Minor

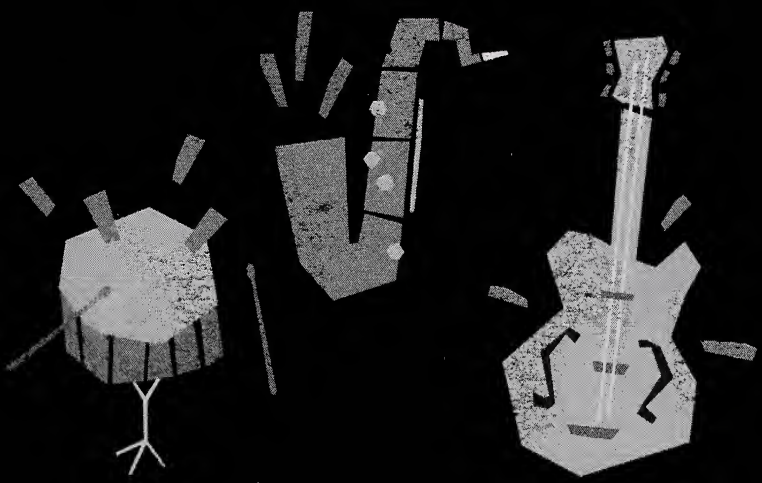
INTERMISSION

Sonata no. 2, "Concord, Mass., 1840–1860" — Charles Ives 1874–1954
- Emerson
- Hawthorne
- Alcotts
- Thoreau

BYUarts This musical event is the 119th performance sponsored by the BYU School of Music for the 2015–16 season.

BYU SCHOOL OF MUSIC

JAZZ FOR KIDS II



BEVERLEY TAYLOR SORENSEN FAMILY CONCERT SERIES
JAZZ LEGACY DIXIELAND BAND DIRECTED BY STEVE CALL
SATURDAY. MARCH 5. 2016

BYUarts
BYUARTS.COM

What is Jazz?

Jazz is a kind of music that came from African-Americans in New Orleans during the late 1800s and early 1900s. It came from both African and European music traditions. There are many styles of jazz. Jazz often has improvisation, swung rhythms, and syncopation, and is associated with brass bands.

Can you name the instruments?

ANSWERS: A. SAXOPHONE, B. CLARINET, C. TRUMPET, D. DRUM, E. GUITAR

Star Wars

In *Star Wars,* characters visit a space cantina in Mos Eisley. While there, they see a band of strange alien creatures playing cantina music on fantastic space instruments. Today you will hear the jazz band playing "Cantina Music" by John Williams.

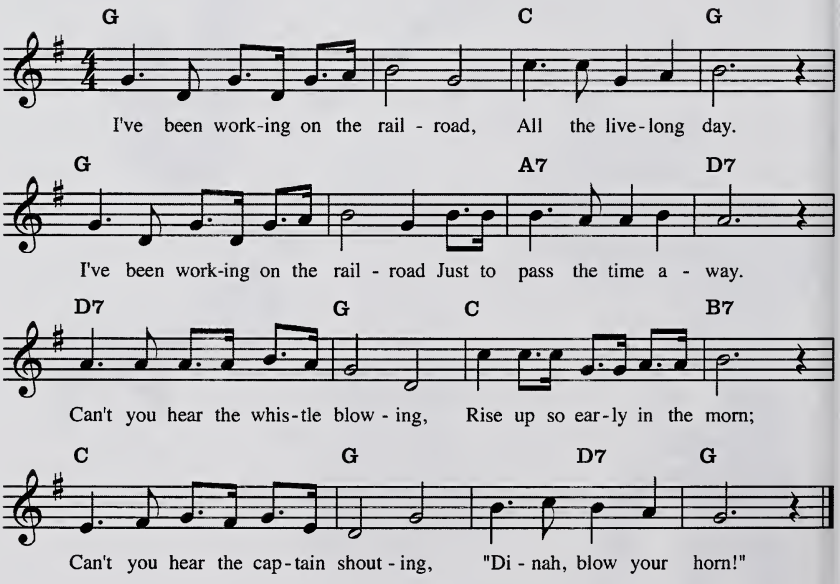
Can you use the empty space below to draw your own space cantina band? What kind of alien creatures might be in your band? What instruments do you think they would use?

I've Been Working on the Railroad

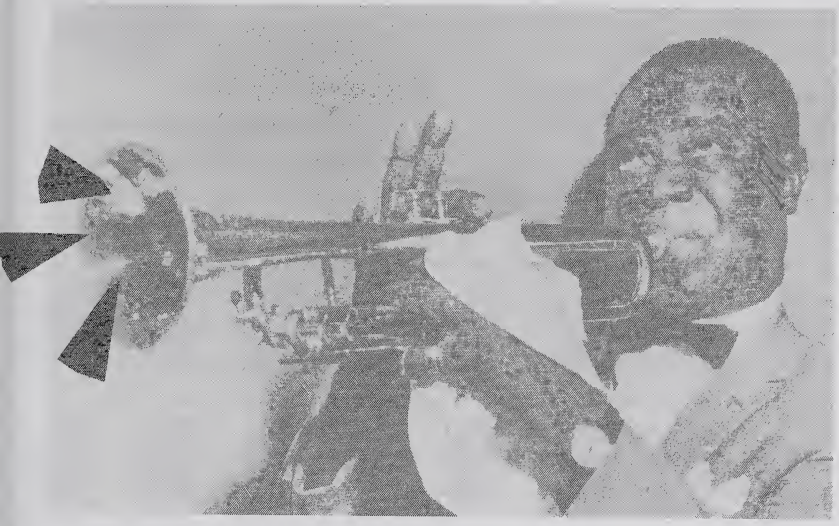
Can you sing the song "I've Been Working on the Railroad"?

Pretend to play the banjo as you sing, or toot the melody on an imaginary trumpet.

Follow the words with your finger as you sing along:



Louis Armstrong



"LOUIS ARMSTRONG" HERALD-TELEGRAM STAFF PHOTOGRAPHER. LIBRARY OF CONGRESS. PUBLIC DOMAIN

My name is Louis Armstrong. People called me lots of nicknames, including "Pops" and "Dipper." My most famous nickname was "Satchmo," which was short for "Satchel Mouth." I was born in 1901, and lived in New Orleans, Louisiana. I have a distinctive, gravelly voice. I like to scat sing and play the trumpet and cornet. My solo style of performing influenced jazz music to focus less on group improvisation and more on solo performances.

What was "Satchmo" short for?

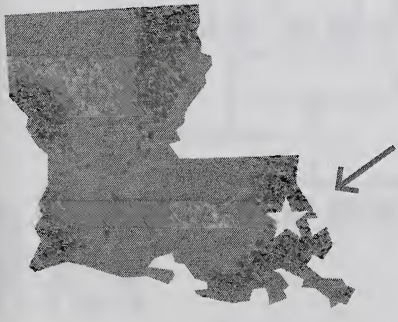
a. Scat singer b. Satchel mouth c. Saturday chicken monkey d. Bread pudding

When was Louis Armstrong born?

a. 1801 b. 1901 c. 2001 d. your birthday

What instruments did Louis Armstrong play?

a. violin and viola b. trumpet and cornet c. flute and piccolo d. kazoo and thumb piano



New Orleans, Louisiana

ANSWERS: 1. SATCHEL MOUTH, 2. 1901, 3. TRUMPET AND CORNET

What is the Blues?

Blues is a kind of music that came from African-Americans in the southern United States during the late 1800s. Like jazz, it came from both African and European American music traditions. Blues often has a three-line verse where the first line repeats and the last line tells the next part of the story. The stories can be happy, but are usually sad. The word "blue" is often used to mean "sad." If you've seen the movie 'Inside Out," you may remember that Sadness was blue!

12 Bar Blues

Four bars G
Two bars C / Two bars G
One bar D / One bar C / Two bars G

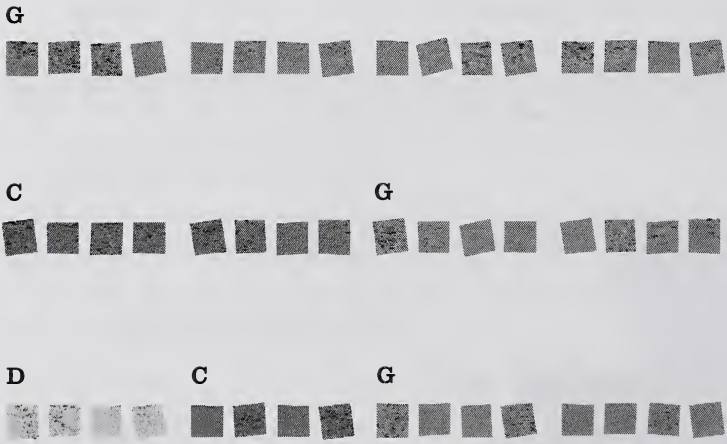
Make Your Own Blues!

The 12-bar-blues chords can be played on piano or guitar. Find a family musician or friend and ask them to play this page. You can sing along by making up the words and tune as you go. A blues song is three lines long. Once you make up words for the first line, just sing the same words for the second line. The third line words are different but the last word usually rhymes with the last word of line one.

For example:

It's almost lunch time and I love to eat.
It's almost lunch time and I love to eat.
After my lunch I can eat something
really sweet.

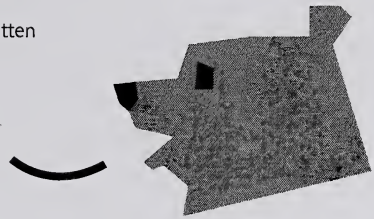
What will you sing?

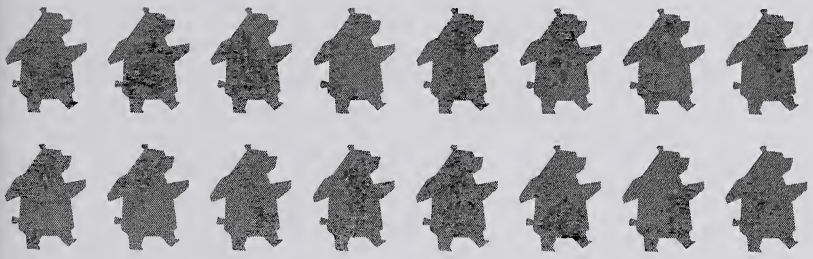


Bare Necessities

"Bare Necessities" by Terry Gilkyson was written for the movie *The Jungle Book.*

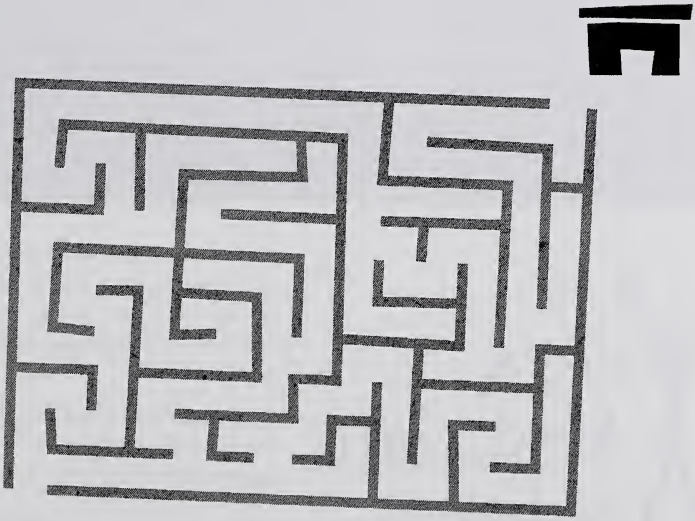
Tap the bear beats below as you listen to "Bare Necessities."





When the Saints Go Marching in:

This jazz band got lost while marching to their concert. See if you can help them find their way to the concert on time!



Program

Music

Cantina Music from *Star Wars*
John Williams

Star Wars Theme
John Williams

I've Been Working on the Railroad
Traditional

Tin Roof Blues
New Orleans Rhythm Kings

Little Buddy's Blues
Steve Call

Whoopin' Blues
Traditional

Bare Necessities
Terry Gilkyson

When the Saints Go Marching In
Traditional

Musicians

Steve Call, *director, tuba, and piano*
Jory Woodis, *clarinet*
Austie Robinson, *trumpet*
Brian Woodbury, *trombone*
Parker Speirs, *banjo and guitar*
Zoë Jorgenson, *string bass*
Brennan Tolman, *drums*

Next Concert: Shake, Rattle, & Roll!

Saturday, April 9, 2016, 11:00am
Panoramic Steel, Percussion Ensemble & Gamelan Bintang Wahyu
Free tickets available March 7, 2016 at familyconcerts.byu.edu

Shake, Rattle & Roll! is a concert presentation geared for young listeners. They will be amazed to see and hear instruments from around the world play a variety of musical styles with some hands-on experiences for everyone.

Young Musicians Academy
BRIGHAM YOUNG UNIVERSITY

The BYU Young Musicians Academy is a series of weekly music classes for preschool children and their parents. The program runs from September 2016–March 2017, and offers the following classes on Saturday mornings:

- Parent/Toddler (20 months–2-year-olds)
- Music Explorers (3-year-olds)
- Music Makers (4 & 5-year-olds)

Online registration will begin in April 2016. To learn more and register, visit childrensmusic.byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Christopher J. Madsen

Piano

in Sophomore Recital

Student of Scott Holden

Required for the Bachelors of Music Degree
with an Emphasis in Performance

5:30 p.m.
5 March 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Toccatina, op. 40, no. 3 — Nikolai Kapustin, b. 1937

Nun freut euch, lieben Christen g'mein, BMV 734
Nun komm, der Heiden Heiland, BMV 659
Transcribed by Ferruccio Busoni — Johann Sebastian Bach, 1685–1750

Danse Macabre, op. 40
Transcribed by Franz Liszt and Vladimir Horowitz — Camille Saint-Saëns, 1835-1921

Etude-tableaux in F-sharp Minor, op. 39, no. 3
Etude-tableaux in D Minor, op. 39, no. 8 — Serge Rachmaninoff, 1873–1943

12 Variations on "Ah, vous dirai-je maman", K.265/300e — Wolfgang Amadeus Mozart, 1756–1791

The Psalm of Nephi (2014)
And Tongue Cannot Speak, from *One Fold and One Shepherd* (2016)
God of Abraham, from *One Fold and One Shepherd* (2016) — Christopher J. Madsen, b. 1993

Ka'imi Ruberson, *tenor soloist*
Danny Gray, *conductor*
Catherine Winters, *flute*
Hannah Blonquist, Samm Madsen, Kalie Martin, Shayna Wiser, *soprano*
Rebekah Call, Kaylie Gray, Audrey Madsen, Kessa Montez, *alto*
Chris Bradshaw, Kenny Call, Ryan Davis, Matt Jackson, Jacob Khalil,
Tyler Madsen, Mike Ricks, Devan Weixler, *tenor*
Hyrum Arnesen, Chris Downard, Forrest Howell, Kaden Larson,
Brennan Nelson, Jared Thomas, Tyrell Wilde, Alex Worley, *bass*

Faerie Fantasy (2011) — Christopher J. Madsen, b. 1993

Tarantella, S. 162, No. 3 — Franz Liszt, 1811–1886

BYUarts This musical event is the 107th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

EVENING OF CONCERTOS

with

BYU Phillharmonic

Kory Katseanes, *conductor*

9 March 2016
7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Concierto Pastoral for Flute and Orchestra — Joachin Rodrigo, 1901–1999
I. Allegro
Drew Powell, *flute*

No Word from Tom, from *The Rake's Progress* — Igor Stravinsky, 1881–1971
Elisabeth Coleman, *soprano*

Premiere Rhapsodie for Clarinet and Orchestra — Claude Debussy, 1862–1918
Csaba Jevtic–Somlai, *clarinet*

Piano Concerto no. 3 — Bela Bartok, 1881–1945
III. Allegro vivace
Michelle Pappenfuss, *piano*

INTERMISSION

Harp Concerto, op. 25 — Alberto Ginastera, 1916–1983
III. Liberamente capriccioso-Vivace
Hannah Cope, *harp*

Concerto for Violin and Orchestra, in D Minor, op. 47 — Jean Sibelius, 1865–1957
I. Allegro moderato
David Price, *violin*

Totentanz — Franz Liszt, 1811–1886
Paraphrase on Dies irae, for Piano and Orchestra
Alexis Carré, *piano*

BYUarts

This musical event is the 120th performance sponsored by the BYU School of Music for the 2015–16 season.

BYU PHILHARMONIC

VIOLIN I
David Price
Meg Terry
Maren Vernon
Adrienne Williams
Michelle Gardner
Cymrie VanDrew
Lauren Anderson
Annie Bennion
Emily Holmstead
Kirsten Skabelund
Jenny Jones
Marissa Cheney
JessiKate Riley
Nicole Pehrson
DaNece Lyman
Chloe Habert

VIOLIN II
Mary Griffin
Cassidy Erickson
Doug Ferry
Royce Lassley
Joanna Gurr
Collete Jones
Hanna Packard
Travis Hale
Riley Madrian
Jessica Freeman
Annie Sinsel
Catherine Cranney
Christian Garrett
Jacob Ferguson
Melanie Storheim
Bristine Bennion

VIOLA
Caryn Jackson
Sydney Howard
Devan Freebairn
Adam Garrett
Kristen Leavitt
Ashley Galvez
Emma Wood
Madison Moline
Jessica Denning
Rachel Fairbanks
Hanna Giauque

CELLO
Clark Evans
Joseph Woodward
Pono Santos
Lisa Jackson
Lillian Evans
Charles Ferry
Kelly Frazier
Lettie Berrett
Jordan Forest
Dalton Smith
Emily Halling

BASS
Christian Hales
Kelly Oja
Kate Jessop
Cameron Ernst
Raymundo Yazzie
Matt Baird
Abigail Crandall
Edward Reid

HARP
Hannah Cope
Lethicia Soares

FLUTE
Drew Powell
Kimberlynne Romney

PICCOLO
Rachel Smith

OBOE
Rebecca Devonas
Camille Walker

ENGLISH HORN
Christian Tran

CLARINET
Csaba Jevtic-Somlai
Ryan Wing

BASS CLARINET
Jade Bliss

BASSOON
Scott Self
Mei Mei Edwards

CONTRABASSOON
Michelle Fletcher

HORN
William Loveless
Stephanie Baron
Kyli Humphries
Andrew Bjarnson
David Jones

TRUMPET
Logan Anderson
Brandon Burkhardt
Kelsey Goodfellow

TROMBONE
Lyman McBride
Brian Woodbury

BASS TROMBONE
Daniel Burt

TUBA
Nolan Harris

EUPHONIUM
Liahona Axelson

PERCUSSION
Nathan Hurst
Andrew Allen
Brennan Tolman
David Montgomery

UPCOMING EVENTS

BRAVO! Wu Man

Recognized as the world's premier pipa player and leading ambassador of Chinese music, Grammy Award-nominated musician Wu Man has carved out a career as a soloist, educator, composer, and collaborator (Kronos Quartet, Philip Glass, Silk Road Ensemble), giving her lute-like instrument–which has a history of more than 2,000 years in China–a new role in both traditional and contemporary music.
Generously supported by Sunrider International

17 March, 7:30 p.m.
Free

dancEnsemble

BYU dancEnsemble's winter concert will focus on presenting new student choreography through an evening of performance that is as fresh and diverse as the artistic voices it encompasses.

18-19 March
See arts.byu.edu for showtimes
$6

Living Legends: Seasons

Living Legends combines a dynamic repertoire of Native American choreography with the color and vitality of Polynesian and Latin American dance styles. Traditions come to life as talented descendants of these cultures weave together authentic choreography, intricate costumes and heart-pounding music into one captivating show.

The "Seasons" program will include a kaleidoscope of culture, with dances and songs from Argentina, Bolivia, Ecuador, Fiji, Hawaii, Guatemala, Mexico, New Zealand, Paraguay, Samoa, Tahiti, Tonga and the United States.

24 March, 7:30 p.m.
$8-12

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Folk Music Ensemble

Mark Geslison, *director*

9 March 2016
7:30 p.m.
Madsen Concert Hall
Harris Fine Arts Center

PROGRAM

Old-time American Ensemble

Six White Horses/Whiskey Before Breakfast	trad.American
A Poor Wayfaring Stranger	trad. American
Up and Around the Bend	Bela Fleck
Ride on a Train	Judith Edelman

Siuil -Irish and Scottish Ensemble

Mouth of the Tobique	trad. Scottish and Irish
Mary and the Soldier	trad. Irish song
Music for a Found Harmonium	Patrick Street
Let No Man Steal Your Thyme	trad. Irish song
The Rap	Rolf Lovland

Taylor & Bryson

Pigeon on a Gate	Hanneke Cassel
21st of May	Nickel Creek
Celtic Rock	trad. Irish
Mothers of the Disappearing/Mother Nature	

Mountain Strings

Rocky Top/Foggy Mountain Breakdown	B&B Bryant/Earl Scruggs
Gypsy	Mark Geslison
Simple Love	Alison Krauss
Ida Red	trad. American

Mountain Strings/Taylor & Bryson/Siuil -Finale

The Curse Reversed	Hanneke Cassel

BYUarts

This musical event is the 122nd performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Group for New Music

10 March 2016
7:30 p.m.
Madsen Recital Hall
Brigham Young University

PROGRAM

...odd kind of sympathy — Carla Scaletti
for Kyma and Live Audience (2011) — b. 1956

Aria (1958) — John Cage
1912–1922

Sheri Millard, *soprano*

Sonata for Flute and Piano (2006) — Samuel Adler
b. 1928

Nicolas Ayala and Catherine Winters, *flute*
CJ Madsen, *piano*

INTERMISSION

Cyclonic *(2008)* — Carla Scaletti
Quadrophonic electro-acoustic music

Fratres (1977; arr. 2003) — Arvo Pärt
b. 1935

Sydney Howard, *viola*
CJ Madsen, *piano*

Three Pieces for Cello and Piano (2008) — Samuel Adler
III.

Noriko Kishi, *cello*
Miaomiao Wang, *piano*

Carla Scaletti is an experimental composer, entrepreneur, designer of the Kyma sound design language and co-founder of Symbolic Sound Corporation. Her compositions always begin with a "what-if" hypothesis and involve live electronics interacting with acoustic sources and environments.

Educated at the University of Illinois (DMA, MCS), she studied composition with Salvatore Martirano, John Melby, Herbert Brün, and Scott Wyatt and computer science with Ralph Johnson, one of the Design Patterns "Gang of Four." She received the Distinguished Alumnae Award for invaluable contributions to the field of music from Texas Tech University where she earned her master's degree in music and graduated magna cum laude with a bachelor's degree in music from the University of New Mexico.

In 2015, she was invited to present a keynote address at the International Computer Music Conference (ICMC 2015), and she has been an invited lecturer at GVA Sessions — a workshop involving choreographers, filmmakers, and particle physicists from CERN — and the Centre de Crèation Musical Iannis Xenakis (CCMIX) in Paris. Each year, she co-organizes the Kyma International Sound Symposium (KISS).

Samuel Adler was born March 4, 1928, Mannheim, Germany, and came to the United States in 1939. He was inducted into the American Academy of Arts and Letters in May 2001, and then inducted into the American Classical Music Hall of Fame in October 2008. He is the composer of more than 400 published works, including five operas, six symphonies, 12 concerti, nine string quartets, five oratorios, and many other orchestral, band, chamber, choral works, and songs, that have been performed all over the world. He is the author of three books, *Choral Conducting* (Holt Reinhart and Winston 1971, second edition Schirmer Books 1985), *Sight Singing* (W. W. Norton 1979, 1997), and*The Study of Orchestration* (W. W. Norton 1982, 1989, 2001). He has also contributed numerous articles to major magazines and books published in the United States and abroad.

Adler was educated at Boston University and Harvard University, and holds honorary doctorates from Southern Methodist University, Wake Forest University, St. Mary's Notre-Dame, and the St. Louis Conservatory. His major teachers were: in composition, Herbert Fromm, Walter Piston, Randall Thompson, Paul Hindemith, and Aaron Copland; in conducting, Serge Koussevitzky.

He is professor-emeritus at the Eastman School of Music where he taught from 1966 to 1995 and served as chair of the composition department from 1974 until his retirement. Before going to Eastman, Adler served as professor of composition at the University of North Texas (1957–1977); music director at Temple Emanu-El in Dallas, Texas (1953–1966); and instructor of Fine Arts at the Hockaday School in Dallas, Texas (1955–1966). From 1954 to1958 he was music director of the Dallas Lyric Theater and the Dallas Chorale. Since 1997 he has been a member of the composition faculty at The Juilliard School of Music in New York City, and was awarded the 2009–

10 William Schuman Scholars Chair. Adler has given master classes and workshops at more than 300 universities worldwide, and in the summers has taught at major music festivals such as Tanglewood, Aspen, Brevard, Bowdoin, as well as others in France, Germany, Israel, Spain, Austria, Poland, South America, and Korea.

Some recent commissions have been from the Cleveland Orchestra (Cello Concerto), National Symphony (Piano Concerto no. 1), the Dallas Symphony (*Lux Perpetua*), Pittsburgh Symphony (Viola Concerto), the Houston Symphony (Horn Concerto), the Barlow Foundation/Atlanta Symphony (*Choose Life*), American Brass Quintet, Wolf Trap Foundation, Berlin-Bochum Brass Ensemble, Ying Quartet, and the American String Quartet to name only a few. His works have been performed recently by the St. Louis Symphony, Los Angeles Philharmonic, Berlin Radio Symphony Orchestra, and Mannheim National theater Orchestra. Besides these commissions and performances, previous commissions have been received from the National Endowment for the Arts (1975, 1978, 1980, and 1982), the Ford and Rockefeller Foundations, Koussevitzky Foundation, City of Jerusalem, Welsh Arts Council, and many others.

Adler has been awarded many prizes including a 1990 award from the American Academy of Arts and Letters, Charles Ives Award, Lillian Fairchild Award, MTNA Award for Composer of the Year (1988–1989), and a Special Citation by the American Foundation of Music Clubs (2001). In 1983 he won the Deems Taylor Award for his book, *The Study of Orchestration*. In 1988–1989 he was designated Phi Beta Kappa Scholar. In 1989 he received the Eastman School's Eisenhard Award for Distinguished Teaching. In 1991 he was honored being named the Composer of the Year by the American Guild of Organists. Adler was awarded a Guggenheim Fellowship (19751976); he has been a MacDowell Fellow for five years and; during his second trip to Chile, he was elected to the Chilean Academy of Fine Arts (1993) "for his outstanding contribution to the world of music as a composer." In 1999, he was elected to the *Akademie der Künste* in Germany for distinguished service to music. While serving in the United States Army (1950–1952), Adler founded and conducted the Seventh Army Symphony Orchestra and, because of the orchestra's great psychological and musical impact on European culture, he was awarded a special Army citation for distinguished service. In May, 2003, he was presented with the Aaron Copland Award by ASCAP, for Lifetime Achievement in Music (Composition and Teaching).

Adler has appeared as conductor with many major symphony orchestras, both in the United States and abroad. His compositions are published by Theodore Presser Company, Oxford University Press, G. Schirmer, Carl Fischer, E. C. Schirmer, Peters Edition, Ludwig-Kalmus Music Masters, Southern Music Publishers, Transcontinental Music Publishers, and Leupold Music. Recordings of his works have been done on Naxos, RCA, Gasparo, Albany, CRI, Crystal, and Vanguard.

BYU*arts* This musical event is the 129th performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

An Evening with the Opera Chorus

Elise Read, *director*

Kessa Montez, *accompanist*

11 March 2016
7:30 p.m.
University Parkway Center
Harris Fine Arts Center

PROGRAM

Prayers

Casta Diva,
from *Norma*

Vincenzo Bellini
1801–1835

Norma: Elisabeth Coleman

Lord, before thy mighty will,
from *A Village Romeo and Juliet*

Frederick Delius
1862–1934

O Isis und Osiris,
from *Die Zauberflöte*

Wolfgang Amadeus Mozart
1756–1791

Sarastro: Isaac Carlin

Drinking Songs

Libiamo, ne' lieti calici,
from *La Traviata*

Giuseppe Verdi
1813–1901

Alfredo: Ka'imi Ruberson
Violetta: Hannah Colvin

Im Feuerstrom der Reben & Bruderlein und Schwesterlein,
from *Die Fledermaus*

Johann Strauss II
1825–1899

Eisenstein: Cody Humpherys
Rosalinde: Kristen Freeland
Adele: Olivia Thompson
Dr. Falke: Austin Lopez
Frank: Luke Elmer
Prince Orlofsky: Rachel Madsen
Ida: Olivia Parker

Regrets and Forgiveness

Those Canaan Days, — Andrew Lloyd Webber
from *Joseph and the Amazing Technicolor Dreamcoat* — b. 1948

Reuben: Jared Wells
Judah: Luke Elmer

Ritorno a noi la calma, — George Frideric Handel
from *Serse* — 1685–1759

Romilda: Eliza Elwood

Finale from *Le nozze di Figaro* — Wolfgang Amadeus Mozart
1756–1791

Count: Mason Schoeppl
Countess: Rebecca Pedersen
Figaro: Austin Lopez
Susanna: Hannah Marteeny
Cherubino: Luke Elmer
Barbarina: Hannah Moore
Marcellina: Rebecca Swensen
Bartolo: Teilani Leaupepetle
Basilio: Jacob Stucki
Antonio: Daniel Perez

Opera Chorus

Jessica Baird

Isaac Carlin

Hannah Colvin

Luke Elmer

Eliza Elwood

Kristen Freeland

Cody Humpherys

Teilani Leaupepetle

Austin Lopez

Rachel Madsen

Hannah Marteeny

Taylor Mefford

Hannah Moore

Olivia Parker

Becca Pedersen

Daniel Perez

Ka'imi Ruberson

Mason Schoeppl

Jacob Stucki

Rebecca Swensen

Olivia Thompson

Jared Wells

Taylor Wells

BYUarts

This musical event is the124th performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Kyra McClellan
Soprano

Ross Wilcox
Baritone

Braden Rymer
Bass

in Recital

Students of Robert Brandt and Darrell Babidge

With

Mac Christensen, *piano*
Kiersten Favero, *piano*
Benjamin Walley, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Education

7:30 p.m.
11 March 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Da Tempeste, from *Giulio Cesare* — George Frederick Handel, 1685–1759

Kyra McClellan, *soprano*
Mac Christensen, *piano*

Dieu, qui sourit — Edouard Lalo, 1823–1892

Ständchen — Franz Schubert, 1797–1828

Braden Rymer, *bass*
Kiersten Favero, *piano*

Die Forelle — Franz Schubert, 1797–1828

Die Mainacht — Johannes Brahms, 1833–1897

Ross Wilcox, *baritone*
Benjamin Walley, *piano*

Wir Wandelten — Johannes Brahms, 1833–1897

Notre Amour — Gabriel Fauré, 1854–1924

Mattinata — Ruggero Leoncavallo, 1857–1919

Zdes khorosho — Serge Rachmaninoff, 1873–1943

Kyra McClellan, *soprano*
Mac Christensen, *piano*

Amorosi miei giorni — Stefano Donaudy, 1879–1925

L'attente — Camille Saint-Saëns, 1835–1921

I'll Sail Upon the Dog Star — Henry Purcell, 1659–1695

Ross Wilcox, *baritone*
Benjamin Walley, *piano*

Per la gloria d'adorarvi	Giovanni Bononcini 1670–1747
Amarilli	Giulio Caccini 1551–1618
Sea Moods	Mildred Lund 1895-1989

Braden Rymer, *bass*
Kiersten Favero, *piano*

Ideale	Paolo Tosti 1846–1916
Art Is Calling For Me	Victor Herbert 1859–1924
Steal Me, Sweet Thief, from *The Old Maid and the Thief*	Gian Carlo Menotti 1911–2007

Kyra McClellan, *soprano*
Mac Christensen, *piano*

My Boy You May Take It From Me	Arthur Sullivan 1842–1900
C'est Moi, from *Camelot*	Frederick Loewe 1901–1988
This Nearly Was Mine	Richard Rodgers 1902–1979

Ross Wilcox, *baritone*
Benjamin Walley, *piano*

Empty Chairs at Empty Tables	Claude-Michel Schönberg b. 1944
Luck Be a Lady	Frank Loesser 1910–1969

Braden Rymer, *bass*
Kiersten Favero, *piano*

Coffee Break	Frank Loesser 1910–1969
Amazing Grace	John Newton 1725-1807 Arr. Mark Hayes

Kiersten Favero, *piano*

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.

- If you must leave during the performance, please wait for applause to do so.

- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

- Thank you for not bringing babies or children too young to enjoy this concert.

- Visit *byuarts.com* for information about additional upcoming performances, including free faculty and student music recitals.

BYUarts This musical event is the 108th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Kevin Gary Smith

Bass-Baritone

in Senior Recital

Student of Darrell Babidge

with

Benjamin Walley, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

9:30 p.m.
11 March 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Lascia amor, from *Orlando*	George Frideric Handel 1685–1759
Lasciatemi morire, from *Alcina*	Claudio Monteverdi 1567-1643
Vecchia zimmarra, senti, from *La bohème*	Giacomo Puccini 1858–1924
Torna a Surriento	Ernesto de Curtis 1875–1937

An Sylvia Ständchen	Franz Schubert 1797–1828
Auf dem Kirchhofe Von ewiger Liebe	Johannes Brahms 1833–1897

L'invitation au voyage Extase	Henri Duparc 1848–1933
Hôtel	Francis Poulenc 1899–1963

Old American Songs The Boatmen's Dance The Dodger Long Time Ago Simple Gifts Ching-A-Ring Chaw	Aaron Copland 1900–1990

Agony, from *Into the Woods*	Stephen Sondheim b. 1930

Andrew Neumeyer, *baritone*

BYUarts This musical event is the 109th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

DaNece Lyman
Violin

in Senior Recital

with

Kent Lyman, *piano*

Student of Monte Belknap

Required for the Bachelors of Music Degree
with an Emphasis in Performance
11:30 a.m.
12 March 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Violin Sonata no.1 in G Minor — Johann Sebastian Bach, 1685–1750
- Adagio
- Fuga

Sonata no. 8 in G Major for Piano and Violin — Ludwig Van Beethoven, 1770–1827
- Allegro assai
- Tempo di minuetto, ma molto moderato e grazioso
- Allegro vivace

INTERMISSION

Sonata no. 3 in D Minor, "Ballade" — Eugène Ysaÿe, 1858–1931

Polonaise Brillante no. 2 in A Major, op. 21 — Henryk Wieniawski, 1835–1880

Three Preludes for Violin and Piano — George Gershwin, 1898–1937
Transcribed by Jascha Heifetz
- Allegro ben ritmo e deciso
- Andante con moto e poco rubato
- Allegro ben ritmato e deciso

BYUarts This musical event is the 110th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Stephanie Maynes
Cello

in Senior Recital

Student of Michelle Kesler and Garrick Woods

with

Forrest Howell, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

5:30 p.m.
12 March 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Dark Pastoral, op. 112 — Ralph Vaughan Williams, 1872–1958
Completed and orchestrated by David Matthews

Cello Concerto in B Minor, op. 104 — Antonín Dvořák, 1841–1904
- Allegro
- Adagio, ma non troppo
- Finale: Allegro moderato

BYUarts This musical event is the 111th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Enid Law

Piano

in Graduate Recital

Student of Jeffrey Shumway

Required for the Masters of Music Degree
with an Emphasis in Performance

7:30 p.m.
12 March 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Rondo a capriccio op. 129 — Ludwig van Beethoven, 1770–1827

Fantasie in C Major op. 17 — Robert Schumann, 1810–1856

- Durchaus phantastisch und leidenschaftlich vorzutragen
- Mäßig. Durchaus energisch.
- Langsam getragen. Durchweg leise zu halten.

Virtuoso Etudes on Gershwin Songs — George Gershwin, 1898–1937, Arr. by Earl Wild

- Liza
- Somebody Loves Me
- Embraceable You

Eight Memories in Watercolor op. 1 — Tan Dun, b. 1957

- Missing Moon
- Staccato Beans
- Herdboy's Song
- Blue Nun
- Red Wilderness
- Ancient Burial
- Floating Clouds
- Sunrain

BYUarts

This musical event is the 112th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Melodie Price
Soprano

Logan Shelton
Tenor

Michael Carter
Bass

in Recital

Students of Korianne Johnson, Michele Scott, and Robert Brandt

With

Benjamin Walley, *piano*
David Ross, *piano*
Christopher Webb, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Education

9:30 p.m.
12 March 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Vergin Tutto Amor	Franceso Durante 1684–1755
Die Forelle	Franz Schubert 1797–1828
Plaisir d'amour	Johann-Paul Martini 1741–1816

Michael Carter, *bass*
Christopher Webb, *piano*

Ouvre Ton Coeur	Georges Bizet 1838–1875
Allerseelen	Richard Strauss 1864–1949
Nina	Giovanni Pergolesi 1710–1736

Melodie Price, *soprano*
Benjamin Walley, *piano*

Spirate pur, spirate	Stephano Donaudy 1879–1925
A Chloris	Reynaldo Hahn 1875–1947
Quel galant m'est comparable?	Maurice Ravel 1875–1937
O del mio amato ben	Stephano Donaudy 1875–1925

Logan Shelton, *tenor*
David Ross, *piano*

Baby (You've Got What It Takes)	Clyde Otis 1924–2008 Murray Stein Brook Benton 1931–1988 Arr. Michael Bublé

Melodie Price, *soprano*
Logan Shelton, *tenor*
David Ross, *piano*

How Can I Keep from Singing? — Robert Lowry, 1826–1899, Arr. Christopher Ruck

Down Among the Dead Men — Traditional, words by Dyer

You Have Nothing to Fear — Robert Gardner, b.1978

Michael Carter, *bass*
Christopher Webb, *piano*

Chanson Triste — Henri Duparc, 1848–1933

American Lullaby — Gladys Rich, 1904–1994

Love's Philosophy — Roger Quilter, 1877–1953

Melodie Price, *soprano*
Benjamin Walley, *piano*

Where'er You Walk — George Frideric Handel, 1685-1759

An Die Gelibte — Ludwig van Beethoven, 1770-1827

Linden Lea — Ralph Vaughan Williams, 1872-1958

Who's Lovin' You — William "Smokey" Robinson, b. 1940, Arr. Michael Bublé

Logan Shelton, *tenor*
David Ross, *piano*

Anything You Can Do, I Can Do Better, from *Annie Get Your Gun* — Irving Berlin, 1888–1989

Melodie Price, *soprano*
Michael Carter, *bass*
Christopher Webb, *piano*

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.

- If you must leave during the performance, please wait for applause to do so.

- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

- Thank you for not bringing babies or children too young to enjoy this concert.

- Visit *byuarts.com* for information about additional upcoming performances, including free faculty and student music recitals.

BYUarts

This musical event is the 113th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

BYU Baroque Ensemble

Alexander Woods, *director*

16 March 2016
7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Messiah — George Frederic Handel, 1685–1759
- Sinfony

Sonata, op. 3, no. 11 — Arcangelo Corelli, 1653–1713
- Grave
- Presto
- Adagio
- Allegro

Concerto in G Major for Solo Violin and Two Violas — Georg Phillip Telemann, 1681–1767
- Andante
- Allegro
- Siciliana
- Allegro (Presto)

Sonata for Three Flutes and Basso Continuo — Joseph Bodin de Boismortier, 1689–1755
- Adagio
- Allegro
- Largo
- Allegro

Quartet in F Major for Flute, Violin, and Viola Continuo — Georg Phillip Telemann
- Adagio
- Allegro
- Adagio
- Allegro

Concerto Grosso, op. 6, no. 6 — George Frederic Handel
- Largo affetuoso
- Allegro ma non troppo
- Musette-Larghetto
- Allegro
- Allegro

BYUarts

This musical event is the 126th performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Dallin Baldwin

Organ

in Sophomore Recital

Student of Brian Mathias

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
16 March 2016
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Toccata and Fugue in D Minor, BWV 565	Johann Sebastian Bach 1685–1750
Jesu, meine Freude, BWV 610 Herr Christ, der einge Gottes-Sohn, BWV 601	Johann Sebastian Bach
Es ist ein Ros'entsprungen, op. 122, no. 8	Johannes Brahms 1833–1897
Litanies, JA 119	Jehan Alain 1911–1940
Le banquet céleste (1928)	Olivier Messiaen 1908–1992
Prélude, fugue et variation, op. 18	César Franck 1822–1890
Toccata, from Symphony no. 5 in F Major, op. 42, no. 1	Charles-Marie Widor 1844–1937

BYUarts This musical event is the 114th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

The Quest

AN AWFULLY BIG ADVENTURE

by

BYU Men's Chorus

Rosalind Hall, *conductor*

18 & 22 March 2016
7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Beginning with Praise

Fanfare — Martin Shaw, 1875–1958

Cum sancto spiritu, from *Mass in B Minor* — Johann Sebastian Bach, 1685–1750

Walking by Faith—Hymns From Around the World

Fight the Good Fight (England) — John Gardner, 1917–2011

Beautiful Savior (Silesia) — arr. Mack Wilberg

I Know That My Redeemer (USA) — Sacred Harp, arr. Dan Forrest

How Great Thou Art (Sweden) — Stuart K. Hine, arr. Dan Forrest

Reaching for Stars

Choose Something Like a Star — Randall Thompson, 1899–1984, arr. Stephen Smith

O Star (the fairest one in sight),
We grant your loftiness the right
To some obscurity of cloud --
It will not do to say of night,
Since dark is what brings out your light.
Some mystery becomes the proud.
But to be wholly taciturn
In your reserve is not allowed.
Say something to us we can learn
By heart and when alone repeat.
Say something! And it says "I burn."
But say with what degree of heat.
Talk Fahrenheit, talk Centigrade.
Use language we can comprehend.
Tell us what elements you blend.
It gives us strangely little aid,
But does tell something in the end.
And steadfast as Keats' Eremite,
Not even stooping from its sphere,
It asks a little of us here.
It asks of us a certain height,
So when at times the mob is swayed
To carry praise or blame too far,
We may choose something like a star
To stay our minds on and be staid.

–Robert Frost

Impossible Dream, from Man of La Mancha — Mitch Leigh, 1928–2014, arr. Mark Hayes

INTERMISSION

Baba yetu (video premiere) — Music Video

BYU Men's Chorus with
Alex Boyé and BYU Philharmonic Orchestra

Jeff Parkin, *director*
Daniel Kellis, *assistant director*
Jeff Parkin, *video director*
Daniel Kellis. *director of photography and editor*

The new BYU Men's Chorus YouTube video and iTunes/Spotify single, "Baba Yetu," produced in collaboration with the Philharmonic Orchestra and Alex Boyé, will be officially released on Tuesday, March 22nd. Enjoy your sneak preview tonight!

On Expedition—Songs from Far Away Places

Mi'kmaq Honour Song (Canada) — Lydia Adams

Feng Yang Hua (China) — arr. Rosalind Hall

What Shall We Do with the Drunken Sailor? (England) — arr. Alice Parker, Robert Shaw

Under the Sea, from *The Little Mermaid* (Bottom of the Ocean) — Alan Menken, arr. Roger Emerson

The Journey of Life

To Life, from *Fiddler on the Roof* — Jerry Bock 1928–2010, arr. Rosalind Hall

Brooks Butler, *soloist*
Megan Sanborn-Jones, *choreographer*

Dancers: Jarom Hansen, Preston Hughes, Benjamin Jacob, Robert Jamias, Blaine Jensen, Brady Johnson, Spencer Mace, Ryan Montgomery, Eric Pearce, Daniel Perez, Jamison Peterson, David Schraedel, Tyler Workman, Matthew Zimmerman

CREDITS:

Kameron Kavanaugh, Kenny Wiser, *assistant conductors*
Christopher J. Madsen, David Ross, Hyrum Arnesen, *piano*
Joshua Frei, Canyen Heimuli, Brandon Smith, Steven Ward, Derek Wilcox, *percussion*
Sam Jackson, *flute*
Peyton Ford, *steel drums*
Jesse Grace, *violin*

BYUarts

This musical event is the 128th performance sponsored by the BYU School of Music for the 2015–16 season.

TENOR I

Stephen Anderson
Kyle Andrews
Adam Aposhian
Matt Barker
Ryan Blaser
John Bowers
Christopher Bradshaw
Ammon Christensen
Jeremy Christensen
Alex Christopherson
Cole Davis
Ryan Davis
Brandon Dunn
Jordan Ellsworth
Reid Empey
James Evans
Tyler Grant
Jesse Grigg
Chase Gubler
Canyen Heimuli
Blaine Jensen
Ryan Johnson
Daniel Kellis
Thane Kindred
Teilani Leaupepetele
Dee Leavitt
CJ Madsen
Eric Olsen
Sheldon Packard
Daniel Perez Recendez
Spencer Robbins
David Ross
Tom Rowley
David Rule
Brandon Schlecht
Austin Simcox
Garrett Stephens
Jacob Stucki
Spencer Thomas
David Todd
Tyler Workman
Matt Zimmerman

TENOR II

Stephen Allred
Mason Ashment
Dallin Baldwin
Bryce Carter
Dallin Diehl
Joshua Doxey
Jonathan Dutson
Matt Ferrin
Mason Foster
David Fuhriman
Tanner Gill
Daniel Goldberg
Travis Grossen
Tanner Hafen
Jarom Hansen
Tanner Harris
Sam Jackson
Benjamin Jacob
Bryce Johnson
McKay Kelly
Jared Larson
Seth Law
Jared Lillywhite
Austin Ludwig
Matthew Macdonald
Spencer Mace
Xander Moffatt
Eric Moore
Quinn Morrow
Austin Nelson
Jason Ni
Michael Nixon
Danny North
Eric Pearce
David Schraedel
Bryan Smith
Joshua Smith
Spencer Smith
Devan Stucki
Kyler Sullivan
Jared Sybrowsky
Derek Wilcox
Ben Worlton
Matt Zackrison
Ben Zitting

BARITONE

Craig Applegate
Hyrum Arnesen
Spencer Arnesen
James Ashdown
Kevin Ball
Tyler Brinkerhoff
Kevin Burningham
Brooks Butler
Kenny Call
Dallin Carroll
Garett Carver
Bryant Chandler
John Chelson
Jason Christensen
Jonathan Diener
Hudson Downs
Michael Draut
Andy Fankhauser
Josh Frei
Jaren Garff
Talon Hatch
Bradley Johnson
Kevin Kemp
Zane Kimball
Kirill Kuzlev
Michael Malmberg
Spencer Marks
Jeremy Marsh
Benjamin McEntire
Sam McGettigan
Jeff Merrill
Ryan Montgomery
Kevin Nelson
Alex Olausson
Jody Oliverson
Erik Rytting
Jonathan Skaggs
Isaac Skarstedt
Brandon Smith
Mason Stewart
Nick Tenny
Kyle Vorkink
Stephen Ward
Thomas Whitney
Tommy Williams
Jacob Winters
Alex Worley
Tad Wright

BASS II

Bryce Allan
Trent Anderson
Matthew Blakemore
Garon Brett
Drew Brownell
Chad Clayton
Everett Dalton
Cory DeMille
Patrik Drean
Dallin Earl
John T. Embley
Emmett Fear
Daniel Ford
Isaac Ford
Mark Frost
McKay Graff
Braiden Green
Matt Gremillion
Brian Grover
Tyler Hill
Isaac Hoffman
Thomas Hovenden
Preston Hughes
Robert Jamias
Brady Johnson
Connor Johnson
Oliver Joyner
Stephen Kendall
Aaron Kim
Brent Kimbler
Conner McCall
Tyler McGettigan
JT McGuire
Ryan McLean
Bryce Miller
Christopher Mullen
Schuyler Nebeker
Jace Nelson
Nicholas Ortega
Jamison Peterson
Michael Peterson
Sinjin Roming
Tom Spencer
Travis Talbot
Trevor Tanner
Adam Vore
Carson Wilde
Daniel Winters

MEN'S CHORUS OFFICERS

Benjamin Jacob, *president*
Jeff Merrill, *systems manager*
Jamison Peterson, *social media manager*
Matt Zimmerman, *projects manager*
Brady Johnson, *task force manager*
Daniel Kellis, *videography manager*

LYNN HARRELL, *CELLO*

BYU PHILHARMONIC

KORY KATSEANES, *CONDUCTOR*

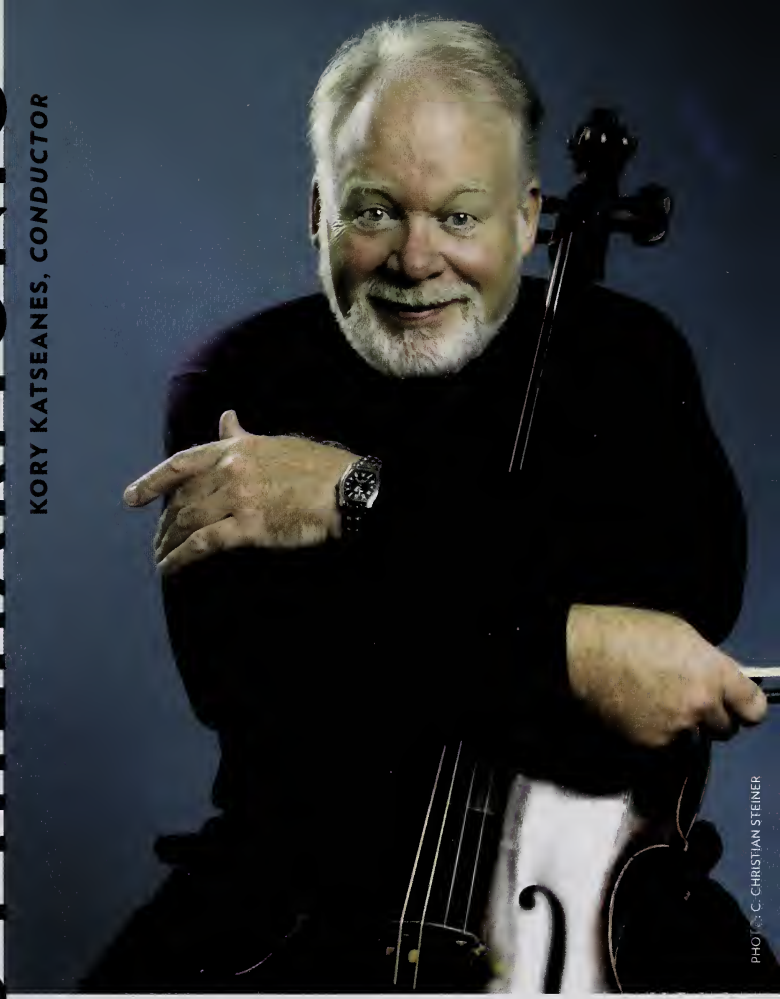


PHOTO: C. CHRISTIAN STEINER

Tuesday, 17 March 2015, 7:30 p.m.
de Jong Concert Hall
Provo, Utah

Wednesday, 18 March 2015, 8:00 p.m.
Abravanel Hall
Salt Lake City, Utah

BYU Philharmonic

Kory Katseanes, *conductor*

Lynn Harrell, *cello*

Hector Berlioz	Overture to *Benvenuto Cellini*
Richard Strauss	Don Juan

INTERMISSION

Antonín Dvořák	Concerto for Cello and Orchestra in B Minor, op. 104

Allegro

Adagio ma non troppo

Allegro moderato – Andante -- Allegro vivo

Lynn Harrell, *cello*

The School of Music expresses appreciation to Zions Bank for sponsoring tonight's guest artitst.

ZIONS BANK®

iolin I

ra Staples *Salt Lake City, UT*
rah Abbott *Salt Lake City, UT*
avid Price *Sandy, UT*
eg Gass *St. George, UT*
mantha Turner *Draper, UT*
achel Sorenson *Salt Lake City, UT*
aitlin Rackham *Tucson, AZ*
eji Kim *Los Angeles, CA*
aren Vernon *Oakley, UT*
m McClure *Tazewell, VA*
aNece Lyman *Cary, NC*
risten Susong *Gilbert, AZ*
icole Pehrson *Las Luras, NM*
illiam Vernon *Alpine, UT*
mara Kitchen *Columbia, MO*
nny Jones *Springville, UT*

iolin II

ymrie VanDrew *Gilbert, AZ*
drienne Williams *Orem, UT*
ssiKate Riley *Beaver, UT*
oyce Lasley *Hutchinson, KS*
ormon Jin *Seoul, Korea*
achael Gehmlich *Bountiful, UT*
nne Bennion *Salt Lake City, UT*
mily Nelson *Salt Lake City, UT*
ary Nielson *Provo, UT*
arissa Barth *Cedar City, UT*
istyn Bingham *Sandy, UT*
nnon Ray *Queen Creek, AZ*
mma McNeely *Morgantown, WV*
atherine Cranney *Provo, UT*
ebecca Rose *Kaysville, UT*
achel Maxwell *Orem, UT*

iola

aryn Jackson *Cedar Hills, UT*
han Sherman *Provo, UT*
ydney Howard *Santa Monica, CA*
evan Freebairn *Kikland, WA*
shley Galvez *Vancouver, WA*
aron Clark *Kennewick, WA*
risten Rawlinson *Billings, MT*
Vanese Landry *Clinton, MS*
Kassia Roberts *South Jordan, UT*
Emma Wood *Pocatello, ID*
Madison Helton *Des Moines, IA*
Amanda Cox *Mesa, AZ*
Johanna Kennedy *Port Matilda, PA*

Cello

Quinn Boyack *Albuquerque, NM*
Isaac Hales *Salt Lake City, UT*
Joseph Woodward *Ramsey, MN*
Yeri Park *Los Angeles, CA*
Pono Santos *Sammamish, WA*
Kelly Frazier, *Alpine, UT*
Stephanie Maynes *Los Angeles, CA*
Lillian Evans *Pleasant Grove, UT*
Anne Thomas *Turlock, CA*
Paul Woodward *Centerville, UT*
Tessa Schuster *Idaho Falls, ID*

Bass

Josh Lambert *Salt Lake City, UT*
Christian Hales *Salt Lake City, UT*
Kate Jessop *Orem, UT*
Kelly Oja *Puyallup, WA*
Ethan Hemsley *Atlanta, GA*
Zoe Jorgensen *Las Vegas, NV*
Lauren Bezzant *Littleton, CO*
Jacob Ankney *Virginia Beach, VA*

Harp

Hannah Cope *Salt Lake City, UT*

Flute

Drew Powell *Spokane, WA*
Ryan Foley *Liberty, MO*

Piccolo

Nicole Elkins *Midland, MI*

Oboe

Kelsey Edmonson *Boulder City, NV*
Erica Qureshi *Grand Rapids, MI*

English Horn

Alex Hyde *Pocatello, ID*

Clarinet

Leslie Sampson *Provo, UT*
Courtney Moses *Kaysville, UT*

Bass Clarinet

Derek Crane *Sandy, UT*

Bassoon

Scott Self *Kent, WA*
Tairsa Mathews *Mapleton, UT*

Contrabassoon

Caleb Hill *Fort Worth, TX*

Horn

Stephanie Baron+ *Rowlett, TX*
Anna Lenhart+ *Rexburg, ID*
William Loveless+ *Kearns, UT*
Andrew Bjarnson, *Colton, OR*
Natalie Wang *Taoyuan, Taiwan*

Trumpet

Austin Benesh *Loveland, CO*
Ali Atkinson *Charleston, WV*
Tyler Tryon *Allen, TX*

Trombone

Jared Hammer *Santa Monica, CA*
McKay Heaton *Orem, UT*

Bass Trombone

Lyman McBride *Colorado Springs, CO*

Tuba

Nolan Harris *Riverton, UT*

Percussion

Nate Haines *Fort Leavenworth, KS*
Anna Meacham *Flower Mound, TX*
Blake Morgan *Herndon, VA*
Robi Aamodt *Harrisonburg, VA*
Christina Hurlbut *Highland Village, TX*
Abraham Myler, *Potsdam, NY*

+co-principal

Program Notes by Kory Katseanes

Overture to *Benvenuto Cellini*

Tonight's concert opens with two pieces written by young composers. Berlioz made his first attempt at writing an opera at the age of thirty. He had previously struck gold with his semi-autobiographical *Symphonie fantastique*, itself a miracle of execution for a twenty-two-year-old. Now, a mere eight years later, he wanted to try his hand at opera. The two-act opera is about a real Florentine sculptor named Benvenuto Cellini. The opera sputtered in its premiere, completely floundered in subsequent productions, and simply fell into obscurity. Some late attempts have been made to revive it—the Met premiere was not until 2003—but it seems clear it is going nowhere.

Nevertheless, some of the music survives and even thrives in two concert overtures Berlioz devised from extracts taken from the opera. The Overture to *Benvenuto Cellini* and the equally regarded Roman Carnival Overture are now both happily ensconced in the standard orchestral repertoire, and for all the right reasons. These are brilliant showcases for the orchestra. Berlioz wrote a book on orchestration, one of the first and still one of the most important. He simply knew how to make the orchestra sound good. Perhaps most notable is his use of brass and percussion. The conclusion of this overture, with three tympanists thundering in unison while the rest of the orchestra is split into two big competing themes, is a feat of symphonic juggling few composers can match. It is a marvelous example of taking a lemon and making lemonade.

Don Juan

All too easily we lose track of the historical context for pieces of music that have become well known over the years. Classics are timeless, so it sets one back a bit to contemplate that Don Juan, that venerable war horse of orchestral virtuosity, was written by a twenty-four-year-old.

The legend of Don Juan was already a classic when Strauss determined to write a version himself. The first version dates back to the 14th century, and since then many authors and composers had created versions of the incorrigible womanizer, including Mozart's *Don Giovanni*. Two years before Strauss wrote his version, he and his mentor, the great conductor Hans von Bulow, attended a play called *Don Juan's Demise*, which described Don as simply an incurable romantic who was seeking the ultimate companion and, when realizing his failure to do so, in despair allowed himself to be killed in a duel with the enraged father of one of his conquests. In the intervening years before his own *Don Juan* was published, he met and fell in love with the woman of his dreams, the soprano Pauline de Ahna, whom he eventually married and with whom he lived blissfully for the rest of his life. Clearly, he was quite the opposite of Don Juan, but the beautiful and tender love themes he crafted for this tone poem were most certainly connected to his real-life experience of feeling that he had found the perfect woman.

Like the dashing and daring Don Juan, Strauss's first tone poem literally leaps onto the stage with the most athletic opening gesture in all of classical music. So demanding is this music that it has become standard fare for every string audition for every major orchestra. Affairs and flirtations are hinted at throughout, but clearly the woman Don seeks most is depicted in the beautiful middle section, represented by the oboe, and is one of the most endearing melodies in music. Strauss's use of french horns to characterize the boldness and the confidence of Don Juan became a trademark sound for him, and in his final tone poem, *Ein Heldenleben*, he quoted this first use as one of the examples of the "hero's works of peace."

For all the confidence and flash of the opening that captured Don Juan's hubris, this tone poem ends with Don's failure and death. But again, Strauss was quite the opposite of his Don Juan, for this first foray into the genre of tone poems was so well received that it catapulted Strauss into a career beyond his wildest dreams. In one fell swoop, he became one of the most sought-after composers and conductors of his generation. For the next sixty years, the hits just kept coming. What a beginning for a twenty-four-year-old.

Dvořák Cello Concerto

Near the conclusion of his tenure as president of the National Music Conservatory, the premiere of Dvořák's last symphony, the "Symphony from the New World," took place in New York. The principal cellist of the orchestra was the well-known composer Victor Herbert, who had just written a successful cello concerto and who, eight years later, was to complete his most enduring work, *Babes in Toyland*. Dvořák was much taken with Herbert's cello concerto and began to work on his own cello concerto. Actually, it was a second concerto, but the first was never completed. Though largely completed while living in America, it was clearly full of nostalgia for his homeland––no New World concerto this––and upon returning home the next year, Dvořák set about to complete the concerto and see it performed. Adding to the nostalgia of the work was the news that his sister-in-law, Josefina Kaunitzova, had fallen ill. Josefina had been a piano student of Dvořák thirty years earlier, and he had fallen madly in love with her, but, alas, her affections were not returned. Eventually, Dvořák married Josefina's sister, but this news clearly shook Dvořák, and though they hurried home, Josefina died a month later. After her death, Dvořák added a coda to the last movement of the concerto, a quiet wistful moment where he quotes Josefina's favorite song that he had composed those many years earlier, interestingly a song titled *Leave Me Alone*. He refused a request from the publisher to instead add a cadenza at this moment in the movement and insisted this poignant and quiet reflection had to remain. This turned out to be Dvořák's last large orchestral work and has since taken its place as the greatest cello concerto ever written.

Lynn Harrell, *cello*

Lynn Harrell is a frequent guest of many leading orchestras including Chicago, New York, Philadelphia, San Francisco, Ottawa, Pittsburgh, and the National Symphony. In Europe he partners with the orchestras of London, Munich, Berlin, Dresden, Leipzig, Tonhalle, and Israel. He has also toured extensively to Australia, New Zealand, Japan, Korea, Malaysia, Taiwan, and Hong Kong. He regularly collaborates with such noted conductors as James Levine, Sir Neville Marriner, Kurt Masur, Zubin Mehta, André Previn, Sir Simon Rattle, Leonard Slatkin, Yuri Temirkanov, Michael Tilson Thomas, and David Zinman.

Recent highlights include the premiere of Augusta Reed Thomas's Cello Concerto No. 3 with the Boston Symphony and Christoph Eschenbach, closing the Carnegie Hall and Metropolitan Opera Orchestra's 2013–14 season alongside James Levine, appearing with the Los Angeles Philharmonic and the late Rafael Frühbeck de Burgos, a European tour with the Gewandhaus Leipzig and Riccardo Chailly, concerts with the China Philharmonic with Jiří Bělohlávek, and Sydney Symphony.

A summer festival veteran, Harrell has appeared at Verbier, Grand Teton, Tanglewood, and Aspen, the latter relationship spanning more than sixty years, and where his 2014 performance reprised the Read Thomas Concerto.

Upcoming highlights include performances with symphonies of Detroit and Atlanta and the Seoul Philharmonic, a tour in trio with Anne-Sophie Mutter and Yefim Bronfman in both North America and Europe, and a chair on the cello panel of Moscow's International Tchaikovsky Competition, with connecting engagements with the Mariinsky Theatre Orchestra in Moscow and St. Petersburg.

A majorly accomplished recording artist, Lynn Harrell's extensive discography of more than 30 recordings include the complete Bach Cello Suites (London/Decca) and two Grammy wins with Itzhak Perlman and Vladimir Ashkenazy—in 1981 for the Tchaikovsky Piano Trio and in 1987 for the complete Beethoven Piano Trios (both Angel/EMI).

Mr. Harrell plays a 2008 Dungey cello. He makes his home in Santa Monica, California.

Mr. Harrell appears by arrangement of
COLUMBIA ARTISTS MANAGEMENT LLC
Personal Direction: R. Douglas Sheldon/Gabriella Campos
5 Columbus Circle @ 1790 Broadway, 16th Floor, New York, NY 10019
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Kory Katseanes, *conductor*

Professor Katseanes is the director of the school of music and director of orchestras at Brigham Young University. As director of orchestras he oversees the orchestral program that accommodates nearly 400 students enrolled in the five university orchestras and directs the graduate orchestral conducting program. He conducts the BYU Philharmonic and the BYU Chamber Orchestra in their campus concerts, throughout Utah, and on their regular tours throughout the world.

Kory Katseanes is a native of Blackfoot, Idaho, and moved to Salt Lake City in 1974 to continue his education. He joined the Utah Symphony in 1975 as a violinist, and served as assistant conductor from 1987 to 2002. He appeared regularly on the Entertainment, Youth, and Family Series, and played a significant role in the education programs of the Utah Symphony during that time.

He is a frequent guest conductor for all-state orchestras, including Arizona, Florida, Idaho, Illinois, Kentucky, New Hampshire, Tennessee, Utah, and Wyoming. In 2008 he received the Utah ASTA award for Music Educator of the Year.

He and his wife, Carolyn (Landes), are the parents of four children. He is also an avid golfer.

BYU Philharmonic

The BYU Philharmonic is the flagship orchestra of the five orchestras in the BYU School of Music. Led by Professor Kory Katseanes, the orchestra is composed of approximately 100 of BYU's finest student musicians, who come from all over the world to pursue undergraduate or graduate degrees in music. Continuing a great tradition of excellence developed over many years of outstanding performances, the orchestra performs between ten and fourteen concerts each year in addition to regional and extended tours. They also collaborate often with BYU's celebrated opera and choral departments.

Consisting almost exclusively of music majors, this widely-acclaimed group is known for its energetic and exciting performances of the masterpieces of orchestral repertoire. Containing pieces from every musical period, BYU Philharmonic concerts are showcases for the most inspiring and thrilling achievements of the world's greatest composers.

Music at BYU

Nestled on the beautiful mountainside of Provo, Utah, Brigham Young University is home to 31,000 students seeking degrees in every field of advanced education. The university seeks to develop students of faith, intellect, and character, who have the skills and the desire to continue learning and to serve others throughout their lives. The university, established in 1875, provides an outstanding education in an atmosphere consistent with the ideals and principles of its sponsor, The Church of Jesus Christ of Latter-day Saints. BYU is known for its academically minded and internationally experienced student body and its world-class teaching. BYU is also recognized for its extensive language programs, outstanding sports programs, and talented performing arts ensembles.

The School of Music at BYU is one of the largest music programs in the western United States, and is a comprehensive, accredited institution with approximately 450 music majors, taught by fifty-one full-time and fifty-six part-time faculty members who teach private instruction, ensembles, education, music theory, and history. BYU's School of Music focuses on cultivating individual talents and fostering some of the country's most respected music ensembles.

The mission of the BYU School of Music is simple — We Seek Truth in Great Music, and this overarching purpose drives all that happens in the school. In addition to training the next generation of performers, composers, scholars, and teachers, the school is represented by its acclaimed touring ensembles, the most widely traveled collegiate ensembles in the world. With at least one group travelling throughout the world each year, our student musicians benefit from rich cultural experiences while fulfilling the motto displayed at the campus entrance — Enter to Learn, Go Forth to Serve.

The School of Music is housed in the Harris Fine Arts Center, a comprehensive five-story fine arts complex.

For more information, visit music.byu.edu.

BRIGHAM YOUNG UNIVERSITY • PROVO, UTAH • FOUNDED BYU 1875

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Clark Evans
Cello

in Sophomore Recital

Student of Michelle Kesler and Garrick Woods

with

Forrest Howell, *piano*
David Price, *violin*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

4:30 p.m.
18 March 2016
Auditorium
Museum of Art

PROGRAM

Sonata for Solo Cello, op. 8 — Zoltán Kodály, 1882–1967

- Allegro maestoso ma appassionato
- Adagio (con grand' espressione)
- Allegro molto vivace

INTERMISSION

Sonate pour Violoncelle et Piano — Claude Debussy, 1862–1918

- Prologue
- Serenade
- Finale

Wildfire — Clark Evans, b. 1994

BYUarts This musical event is the 115th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Faculty Recital

Alexander Woods, *violin*

with

Guest Artist

Rex Woods, *piano*

18 March 2016
7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Partita no. 2 in D Minor for Violin Alone — Johan Sebastian Bach

Allemanda — 1685–1750

Corrente

Sarabanda

Giga

Ciaccona

INTERMISSION

Sonata no. 1 in D Minor for Violin and Piano, op. 75 — Camille Saint-Saëns

Allegro agitato-Adagio — 1835–1921

Allegretto moderato-Allegro molto

BYUarts

This musical event is the 119th performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Anna Romney Hawkes
Soprano

Sam Neff
Tenor

in Junior Recital

Students of Darrell Babidge and Robert Brandt

with

Benjamin Walley, *piano*
Christi Leman, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
18 March 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sure on This Shining Night	Samuel Barber 1910–1981
Now Sleeps the Crimson Petal	Roger Quilter 1877–1953
Comme raggio di sol	Antonio Caldara 1671–1736
Caro mio ben	Tommaso Giordani 1730–1806
Fleur desséchée	Pauline Viardot 1821–1910
Fleur jetée	Gabriel Fauré 1845–1924
La mer est plus belle Le son du cor s'afflige vers les bois	Claude Debussy 1862–1918
Lorma	Franz Schubert 1797–1828
Du Ring an meinem Finger	Robert Schumann 1810–1856
Halt! Wohin? Danksagung an den bach	Franz Schubert 1797–1828
L'ho perduta, me meschina	Wolfgang Amadeus Mozart 1756–1791
V'adoro, pupille	George Frideric Handel 1685–1759
Afton Water The Winter	Benjamin Britten 1913–1976

BYUarts This musical event is the 116th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

The Quest

AN AWFULLY BIG ADVENTURE

by

BYU Men's Chorus

Rosalind Hall, *conductor*

18 & 22 March 2016
7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Beginning with Praise

Fanfare — Martin Shaw, 1875–1958

Cum sancto spiritu, from *Mass in B Minor* — Johann Sebastian Bach, 1685–1750

Walking by Faith—Hymns From Around the World

Fight the Good Fight (England) — John Gardner, 1917–2011

Beautiful Savior (Silesia) — arr. Mack Wilberg

I Know That My Redeemer (USA) — Sacred Harp, arr. Dan Forrest

How Great Thou Art (Sweden) — Stuart K. Hine, arr. Dan Forrest

Reaching for Stars

Choose Something Like a Star — Randall Thompson, 1899–1984, arr. Stephen Smith

O Star (the fairest one in sight),
We grant your loftiness the right
To some obscurity of cloud --
It will not do to say of night,
Since dark is what brings out your light.
Some mystery becomes the proud.
But to be wholly taciturn
In your reserve is not allowed.
Say something to us we can learn
By heart and when alone repeat.
Say something! And it says "I burn."
But say with what degree of heat.
Talk Fahrenheit, talk Centigrade.
Use language we can comprehend.
Tell us what elements you blend.
It gives us strangely little aid,
But does tell something in the end.
And steadfast as Keats' Eremite,
Not even stooping from its sphere,
It asks a little of us here.
It asks of us a certain height,
So when at times the mob is swayed
To carry praise or blame too far,
We may choose something like a star
To stay our minds on and be staid.

–Robert Frost

Impossible Dream, from Man of La Mancha — Mitch Leigh, 1928–2014, arr. Mark Hayes

INTERMISSION

Baba yetu (video premiere) — Music Video

BYU Men's Chorus with
Alex Boyé and BYU Philharmonic Orchestra

Jeff Parkin, *director*
Daniel Kellis, *assistant director*
Jeff Parkin, *video director*
Daniel Kellis. *director of photography and editor*

The new BYU Men's Chorus YouTube video and iTunes/Spotify single, "Baba Yetu," produced in collaboration with the Philharmonic Orchestra and Alex Boyé, will be officially released on Tuesday, March 22nd. Enjoy your sneak preview tonight!

On Expedition—Songs from Far Away Places

Mi'kmaq Honour Song (Canada) — Lydia Adams

Feng Yang Hua (China) — arr. Rosalind Hall

What Shall We Do with the Drunken Sailor? (England) — arr. Alice Parker, Robert Shaw

Under the Sea, from *The Little Mermaid* (Bottom of the Ocean) — Alan Menken, arr. Roger Emerson

The Journey of Life

To Life, from *Fiddler on the Roof* — Jerry Bock 1928–2010, arr. Rosalind Hall

Brooks Butler, *soloist*
Megan Sanborn-Jones, *choreographer*

Dancers: Jarom Hansen, Preston Hughes, Benjamin Jacob, Robert Jamias, Blaine Jensen, Brady Johnson, Spencer Mace, Ryan Montgomery, Eric Pearce, Daniel Perez, Jamison Peterson, David Schraedel, Tyler Workman, Matthew Zimmerman

CREDITS:

Kameron Kavanaugh, Kenny Wiser, *assistant conductors*
Christopher J. Madsen, David Ross, Hyrum Arnesen, *piano*
Joshua Frei, Canyen Heimuli, Brandon Smith, Steven Ward, Derek Wilcox, *percussion*
Sam Jackson, *flute*
Peyton Ford, *steel drums*
Jesse Grace, *violin*

BYUarts

This musical event is the 128th performance sponsored by the BYU School of Music for the 2015–16 season.

TENOR I

Stephen Anderson
Kyle Andrews
Adam Aposhian
Matt Barker
Ryan Blaser
John Bowers
Christopher Bradshaw
Ammon Christensen
Jeremy Christensen
Alex Christopherson
Cole Davis
Ryan Davis
Brandon Dunn
Jordan Ellsworth
Reid Empey
James Evans
Tyler Grant
Jesse Grigg
Chase Gubler
Canyen Heimuli
Blaine Jensen
Ryan Johnson
Daniel Kellis
Thane Kindred
Teilani Leaupepetele
Dee Leavitt
CJ Madsen
Eric Olsen
Sheldon Packard
Daniel Perez Recendez
Spencer Robbins
David Ross
Tom Rowley
David Rule
Brandon Schlecht
Austin Simcox
Garrett Stephens
Jacob Stucki
Spencer Thomas
David Todd
Tyler Workman
Matt Zimmerman

TENOR II

Stephen Allred
Mason Ashment
Dallin Baldwin
Bryce Carter
Dallin Diehl
Joshua Doxey
Jonathan Dutson
Matt Ferrin
Mason Foster
David Fuhriman
Tanner Gill
Daniel Goldberg
Travis Grossen
Tanner Hafen
Jarom Hansen
Tanner Harris
Sam Jackson
Benjamin Jacob
Bryce Johnson
McKay Kelly
Jared Larson
Seth Law
Jared Lillywhite
Austin Ludwig
Matthew Macdonald
Spencer Mace
Xander Moffatt
Eric Moore
Quinn Morrow
Austin Nelson
Jason Ni
Michael Nixon
Danny North
Eric Pearce
David Schraedel
Bryan Smith
Joshua Smith
Spencer Smith
Devan Stucki
Kyler Sullivan
Jared Sybrowsky
Derek Wilcox
Ben Worlton
Matt Zackrison
Ben Zitting

BARITONE

Craig Applegate
Hyrum Arnesen
Spencer Arnesen
James Ashdown
Kevin Ball
Tyler Brinkerhoff
Kevin Burningham
Brooks Butler
Kenny Call
Dallin Carroll
Garett Carver
Bryant Chandler
John Chelson
Jason Christensen
Jonathan Diener
Hudson Downs
Michael Draut
Andy Fankhauser
Josh Frei
Jaren Garff
Talon Hatch
Bradley Johnson
Kevin Kemp
Zane Kimball
Kirill Kuzlev
Michael Malmberg
Spencer Marks
Jeremy Marsh
Benjamin McEntire
Sam McGettigan
Jeff Merrill
Ryan Montgomery
Kevin Nelson
Alex Olausson
Jody Oliverson
Erik Rytting
Jonathan Skaggs
Isaac Skarstedt
Brandon Smith
Mason Stewart
Nick Tenny
Kyle Vorkink
Stephen Ward
Thomas Whitney
Tommy Williams
Jacob Winters
Alex Worley
Tad Wright

BASS II

Bryce Allan
Trent Anderson
Matthew Blakemore
Garon Brett
Drew Brownell
Chad Clayton
Everett Dalton
Cory DeMille
Patrik Drean
Dallin Earl
John T. Embley
Emmett Fear
Daniel Ford
Isaac Ford
Mark Frost
McKay Graff
Braiden Green
Matt Gremillion
Brian Grover
Tyler Hill
Isaac Hoffman
Thomas Hovenden
Preston Hughes
Robert Jamias
Brady Johnson
Connor Johnson
Oliver Joyner
Stephen Kendall
Aaron Kim
Brent Kimbler
Conner McCall
Tyler McGettigan
JT McGuire
Ryan McLean
Bryce Miller
Christopher Mullen
Schuyler Nebeker
Jace Nelson
Nicholas Ortega
Jamison Peterson
Michael Peterson
Sinjin Roming
Tom Spencer
Travis Talbot
Trevor Tanner
Adam Vore
Carson Wilde
Daniel Winters

MEN'S CHORUS OFFICERS

Benjamin Jacob, *president*
Jeff Merrill, *systems manager*
Jamison Peterson, *social media manager*
Matt Zimmerman, *projects manager*
Brady Johnson, *task force manager*
Daniel Kellis, *videography manager*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Andrew Neumayer
Baritone

in Senior Recital

Student of Darrell Babidge

with

Benjamin Walley, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

9:30 p.m.
18 March 2016
Auditorium
Museum of Art

PROGRAM

Hai gia vinta la causa ... Vedro mentr'io sospiro, from *Le nozze di Figaro*	Wolfgang Amadeus Mozart 1756–1791
Ombra mai fu, from *Serse*	George Frideric Handel 1685–1759
Musica Proibita	Stanislao Gastaldon 1861–1939
Le colibri	Ernest Chausson 1855–1899
Lydia	Gabriel Fauré 1845–1924
Danse Macabre	Camille Saint-Saëns 1835–1921
Winterreise Der Lindenbaum Die Nebensonnen Du bist die Ruh	Franz Schubert 1797–1828
Loveliest of Trees	John Duke 1899–1984
When I have sung my songs	Ernest Charles 1895–1984
Songs of Travel Bright is the Ring of Words I have trod the upward and the downward slope	Ralph Vaughan Williams 1872–1958

BYUarts This musical event is the 117th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Brian Woodbury
Trombone

in Senior Recital

Student of Will Kimball

with

Christi Leman, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

5:30 p.m.
19 March 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Un bel di, vedremo, from *Madama Butterfly* — Giacomo Puccini
1858–1924
Arr. Robert Elkjer

Sonata "At the End of the Century" for Trombone and Piano — Juraj Filas
b. 1955

INTERMISSION

Sequenza V for Trombone Solo — Luciano Berio
1925–2003

Couple Three — Brian Woodbury
b. 1992

Brian Woodbury, *trombone*
Kurt Reeder, *piano*
Zoe Jorgenson, *bass*
Ryan Schade, *drums*

BYUarts This musical event is the 123rd performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Michael Skidmore

Trombone

in Junior Recital

Student of Will Kimball

with

Christi Leman, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
19 March 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata *Vox Gabrieli* for Trombone and Piano — Stjepan Sulek, 1914–1986

Andante and Allegro for Trombone and Piano — Joseph Edouard Barat, 1882–1963

Concertino op. 45 no. 7 for Trombone and Piano — Lars-Erik Larsson, 1908–1986
- Preludium: Allegro pomposo
- Aria: Andante sostenuto
- Finale: Allegro giocoso

INTERMISSION

Sonata for Trombone and Piano — Eric Ewazen, b. 1954
- Allegro Maestoso
- Adagio
- Allegro Giocoso

BYUarts

This musical event is the 118th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Flute Choir

22 March 2016
7:30 p.m.
Chapel 313
UPC Stake Building

PROGRAM

Monochrome V	Peter Schickele b. 1935
Memories of East Tennessee in the Early Forties	Austin Alan Scott b. 1920

INTERMISSION

Music for Flute Choir	Craig Bakalian b. 1961
Sails Winds and Echoes	Crawford Gates b. 1921

BYU Flute Choir

Kimberlynne Romney, *director*

Kristi Alldredge

Halie Bowden

Rebecca Clark

Peter Despain

Jennifer Garza

Charice Lee

Ruth Powell

Anika Songer

Rio Turnbull

Yvonne Ward

Emily Wilkins

BYUarts

This musical event is the 126th performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Trombone Choir

Will Kimball, *conductor*

22 March 2016
7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Fanfare for Trombones	Andrew C. Fox
Bruckner Etude	Enrique Crespo
Paranoid Android	Radiohead arr. Brian Woodbury
Canzona XIII	Giovanni Gabrieli
Tal Tal Heights	Koji Kondon arr. Jacob Cameron

TROMBONE CHOIR

Fili mi, Absalon from *Symphoniae Sacrae*	Heinrich Schutz edit. Robert King
Wilhelm Tell	Gioacchino Rossini arr. Thomas Horch

Trombone Quartet
David Allen, Michael Skidmore,
Christian Succo,Jordan Christensen, *bass*
Brennon Nelson, *vocalist*

Offertorium ad duos choros	Pavel Josef Vejvanovsky arr. James Ryon
La Bavara	Giovanni Martino Cesare
Crucifixus	Antonio Lotti arr. Philip Brink
Empire Fanfare	Eric Ewazen

TROMBONE CHOIR

TROMBONE CHOIR PERSONNEL:

Brian Woodbury
Jordan Christensen
Spencer Jarrett
David Allen
Michael Skidmore
Christian Succo
Sadie Smith
Taylor Ashcraft
Zachary Felix
Caleb Cuzner
Daniel Burt, *bass trombone*
Lyman McBride, *bass trombone*

BYUarts

This musical event is the 130th performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Saxophone Chamber Night

Daron Bradford, *director*

Kent Grover, *director*

24 March 2016
7:30 p.m.
University Parkway Center
35 E University Parkway
Provo, Utah

PROGRAM

Overture from *Mountain Roads* — David Maslanka, b. 1943

Allegro, from *Quartet, op. 17, no. 6* — Johann Christian Bach, 1735–1782, arr. Michael Cunningham

Andante, from *Andante et Scherzo* — Eugene Bozza, 1905–1991

Saxonata — Jimmy Hilliard

Kent Grover, *director*
Nathan Adams, *soprano* and *alto saxophone*
Amaya Bickmore, *alto saxophone*
Jordan Callister, *tenor saxophone*
Jonathan Charpentier, *baritone saxophone*

Finale from *Suite for Four Saxophones* — Jean Françaix, 1912–1997

Quatuor pour Saxophones — Pierre Max Dubois, 1930–1995
- I. Ouverture – Brillante
- II. Doloroso
- III. Spirituoso
- IV. Andante

Drittes Quartett für 4 Saxophone — Harald Genzmer, 1909–2007
- Intermezzo
- Finale

Daron Bradford, *director*
Kent Grover, *soprano saxophone*
Andrew Larsen, *alto saxophone*
Mark Henderson, *tenor saxophone*
Amanda Schroath, *baritone saxophone*

BYUarts This musical event is the 142nd performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Mei Mei Edwards

Bassoon

in Senior Recital

Student of Christian Smith

with

Diane Carter, *piano*
Rachel Christensen, *flute*
Rebecca Devonas, *oboe*
Leslie Sampson, *clarinet*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

3:30 p.m.
25 March 2016
Auditorium
Museum of Art

PROGRAM

Romance in E-flat Major for Bassoon and Piano, op.3 — Julius Weissenborn
1837–1888

Concerto for Bassoon in B-flat Major, K. 191 — Wolfgang Amadeus Mozart
1756–1791

- Allegro
- Andante ma adagio
- Rondo

INTERMISSION

Woodwind Quartet for Flute, Oboe, Clarinet, & Bassoon — Bill Douglas
b. 1944

- Waltz Cantabile
- Nocturne
- Jubilation
- Allegro Cantando

Sonatine pour Basson et Piano — Alexandre Tansman
1897–1986

- Allegro con moto
- Aria
- Presto

BYUarts

This musical event is the 130th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Women's Chorus:

Nature Divine

Jean Applonie, *conductor*
Gideon Burrows, *graduate assistant*
Halie Augustus and Heidi Webb, *accompanists*

25 March 2016
7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

I

Wake Me a Song — Andrea Ramsey

Psalm 8 — Dan Forrest
b. 1978

Adrienne Williams, *violin*
Adonai, Adonenu (My Lord, Our Lord)

Lux Aeterna — Michelle Roueché
b. 1964

Lux aeterna luceat eis Domine:	May light eternal shine upon them, O Lord
Cum sanctis tuis in aeternum,	With Thy saints forever,
quia pius es,	because Thou art merciful,
Requiem aeternam dona eis Domine,	Eternal rest grant unto them, O Lord;
et lux perpetua luceat eis.	and let the perpetual light shine upon them,

II

God Sent His Son into the World — George Friedrich Handel
1685–1759

Faith, Hope, and Love Remain — Malcolm Archer
b. 1952

III

Tundra — Ola Gjeilo
b. 1978

Wide, worn and weathered,
Sacred expanse
Of green and white and granite grey;
Snowy patches strewn,
Anchored to the craggy earth,
Unmoving;
While clouds dance
Across the vast, eternal sky.
– Charles Anthony Silvestri

Vestigia — Daniel Kallman
b. 1956

Catherine Winters, *flute*

I took a day to search for God,
And found Him not. But as I trod
By rocky ledge, through woods untamed,
Just where one scarlet lily flamed,
I saw His footprint in the sod.

Then suddenly, all unaware,
Far off in the deep shadows, where
A solitary hermit thrush
Sang through the holy twilight hush–
I heard His voice upon the air.

And even as I marveled how
God gives us Heaven here and now,
In a stir of wind that hardly shook
The poplar leaves beside the brook–
His hand was light upon my brow.

At last with evening as I turned
Homeward, and thought what I had learned
And all that there was still to probe–
I caught the glory of His robe
Where the last fires of sunset burned.

Back to the world with quickening start
I looked and longed for any part
In making saving Beauty be ...
And from that kindling ecstasy
I knew God dwelt within my heart.
–Bliss Carman

Jazz Waltz, from *Suite Antique* — John Rutter
b. 1945

Catherine Winters, *flute*

IV

I Have Been Given Much — Phillip Landgrave
b. 1935
arr. Leland Spindler

Nearer My God to Thee — Lowell Mason
1792–1872
arr. Leland Spindler

V

Sometime I Feel Like a Motherless Child — Trad. Spiritual
arr. Howard Helvey

La Llorona, from *Three Mexican Folk Songs* — Traditional Mexican
arr. David Conte

Adrienne Williams and Cymrie Andrew, *violins*
Guy Soper, *guitar*
Matthew Baird, *double bass*

Salias del templo un dia, llorona
Cuando al pasar yo te vi
Hermoso huipil llevabas, llorona
Que la virgen te crei.

Ay de mi, llorona,
Llorona llévame al rio.
Tápame con tu rebozo, llorona
Porque me muero de frio.

Todos me dicen el negro, llorona
negro pero cariñoso.
Yo soy como el chile verde, llorona
picante pero sabroso.

Ay de mi, llorona
Llorona de ayer y hoy.
Ayer maravilla fui, llorona

Dicen que no tengo duelo, llorona
Porque no me ven llorar.
Hay muertos que no
hacen ruido, llorona,
Y es más grande su penar

Ay de mi, llorona
Llorona de azul celeste.
Que aunque la vida me cueste, llorona
No dejaré de quererte

You were going out of the temple, llorona
When I saw you passing by.
A beautiful huipil you were wearing, llorona
That I thought you were the virgin.

Woe is me, llorona
llorona take me to the river
Cover me with your shawl, llorona
Because I'm freezing cold.

Everyone calls me the black one, llorona
black but loving.
I'm like the green chili, llorona
spicy but delicious.

Woe is me, llorona
Llorona of today and tomorrow.
Yesterday a marvel was I

People say I'm not in mourning, llorona
Because they don't see me cry.
There are dead ones that
don't make noise, llorona
And whose suffering is so much greater.

Woe is me, llorona
Llorona of heaven's blue color.
That even in spite of my own life,
llorona,
I will not stop loving you.

VI

Sigue

Ivette Herryman
b. 1982

Sadie Gearheart, *shakers*
Larisa Mullen, *guiro*

Camina, caminante,
Sigue;
Camina y no te pare
Sigue.

Cuando pase po su casa
No le diga
Que me bite,
Camina, caminante,
Sigue.

Sigue y no te pare,
Sigue.

No la mire si te llama,
Sigue.

Acuérdate que ella es mala,
Sigue.

Walk traveler,
Continue walking;
Walk and do not stop,
Continue walking.

When you pass by her house
Do not tell her
That you saw me,
Walk traveler,
Continue walking.

Continue and do not stop,
Continue walking.

Do not look if she calls out for you,
Continue walking.

Remember that she is bad,
Continue walking.

Las Amarillas

Trad. Mexican
arr. Stephen Hatfield

Sadie Gearheart, *shakers*, Larisa Mullen, *claves*
Gideon Burrows, *cowbell*, Kameron Kavanaugh, *bongos*
Joshua Frei, *conga*

Volaron las amarillas calandrias
de los nopales
Ya no cantaran alegres los pájaros
cardenales
A la tirana na na
A la tirana na no

Árboles de la ladera porque
no han reverdecido
Por eso calandrias cantan
o las apachurra el nido

Eres chiquita y bonita y asi
como erse te quiero
Paraces una rosita de las
costas de Guerrero.

Todos dan su despedida pero
como esta ninguna
Cuatro por cinco son veinte,
tres por siete son veinte-uno

The yellow calandras fly
from the cactus.
No longer will the cardinals sing happily

To the song na na
To the song na no

Because the trees on the hillside
have not come back to life
For that the calandras will
either sing or crush their nests.

You are small and beautiful and I love you
just the way you are
You are like a little rose from the
coast of Guerrero.

Everybody has their own farewell, but there's
none like this one
Four times five is twenty,
three times seven is twenty-one.

SOPRANO I

Olivia Allred
Shelby Barney*
Kathryn Cheney
Aubrey Curtis
Annelise Gardiner
Hannah Hulme
Jorri Johnson
Abigail Keogh
Kate Leonard
Claire Lewis
Karen MacKay
Shannon Magee
Elizabeth Melville
Rosemary Merrill
Emily Moore
Ashley North
Rachael Ochsner
Katie Orr
Marion Pack
Caroline Potter
Sarah Pulham
Alisyn Reed
Tara Kay Skeen*
Cassidee Steadman
Emily Stephens
Olivia Tuttle
Alaina Wangsgaard
Rachel Watts
Gabrielle Whitchurch
Shayna Wiser
Abigail Yingling

SOPRANO II

Juliana Avery
Melissa Bakes
Ceilidh Belnap
Collette Brennan
Sarah Brewster
Rebecca Burr
Megan Call
Allison Cammack*
Madeleine Dickson
Kelsey Dominguez
Eliza Een
Kassie Evelyn*
Kate Garney
Kaylie Gray
Allison Hale
Sage Hoyt
Maddy Hunter
Gerilyn Ingalls
Kaitlyn Johnson
Sarah Jones
Nadia Lawrence
Sariann Lemon
Hailey Mayle
Anna McMaster
Madeline Miller
Lexi Monson
Laura Packer
Brinley Poulsen
Alysse Purcell
Deborah Robertson
Rachel Smith
Suzanna Stephenson
Rebecca Stevens
Ruth Talbot
McKenna Thomas
Shelby Threlkeld
Bianca Thurgood
Eva VanCott
Kaely Wilding
Ellyse Winward

ALTO I

Alees Arnita
Suzanne Bikman
Rebecca Brown
Emily Campbell
Indigo Carlson
Brynne Chamberlain
Carrie Christensen
Karen Clark*
Allie Cummings
Buffy Dallon
Ashlyn Earl
Brooke Finlinson
Sadie Gearheart
Katie Hall (Omer)
Maddie Hanson
Valorie Hatch
Savannah Hess
Lilly Hinckley
Ruth Ipson
Jenny Johnson
Ashlynn Kimball
Pepin Klinger*
Cheyenne Larimer
Jeanine Lyons
Keilah Martinez
Kimber Mathis
Clarissa McLaren
Mallory Millett
JoLynne Minnick
Anna Nielsen
Britton Poulter
Patti Sadler
Carolyn Shelton
Alison Siggard
Aspen Stander
Madeline Sterrett
Tara Stringham
Christa Taylor
Isabel Thayer
Mallory Wynne
Savannah Young

ALTO II

Brynna Andersen
Julie Anderson
Miranda Bailey
Maddie Blonquist
Leah Brandt
Jessica Bush
Anisa Call
Kenedy Carey
Sydnie Carter
Sarah Chapple
Rachel Cheadle
Abby Clayton
Angela Clyde
Rachyl Devenport
SharLee Estes*
Jessi Fisher
Samantha Frei
Nina Giannuzzi
Mckay Gillette
Cozi Hendrickson
Courtney Jenkins
Alyssa Jones
Hillary Jones
Yesol Jung
Alyssa Kelly
Maddie Larsen
Mary Ludlow
Sarah McDonald
Larisa Mullen
Em Neu
Myranda Nisse
Suzanne Ostler
Marisa Oswald
Tess Owens
Rebekah Phillip
Miranda Robison
Courtney Sanders
Saane Siale
Emma Stanford
Jessica Stone
Emily Stuart
Elizabeth Tensmeyer
Valerie Terry*
Megan Thompson
Rebekah Tucker
Karli Wanlass
Emery Warr
Alyssa Weatherston
Beth Winters
Rachel Winters

WOMEN'S CHORUS OFFICERS

President: Isable Thayer
Vice President: Keilah Martinez
Publicity Chair: Buffy Dallon
Historian: Mallory Millet
Activities Chair: Ceilidh Belnap
Wardrobe Chair: Ashley North
Treasurer: Alyssa Jones
***section leaders**

Excerpt from

A Forest Hymn

Father . . . thou art here—thou fill'st
The solitude. . .
Grandeur, strength, and grace
Are here to speak of thee . . .

Thou art in the soft winds
That run along the summit of these trees
In music; thou art in the cooler breath
That from the inmost darkness of the place
Comes scarecely felt . . .

This mighty oak—
By whose immovable stem I stand and seem
Almost annihilated—
That delicate forest flower
With scented breath, and look so like a smile,
The barky trunks, the ground,
The fresh moist ground, are all instinct with thee.

My heart is awed within me when I think
Of the great miracle that still goes on,
In silence, round me—the perpetual work
Of thy creation, finished, yet renewed
Forever.
Written on thy works I read
The lesson of thy own eternity.

—William Cullen Bryant

BYUarts

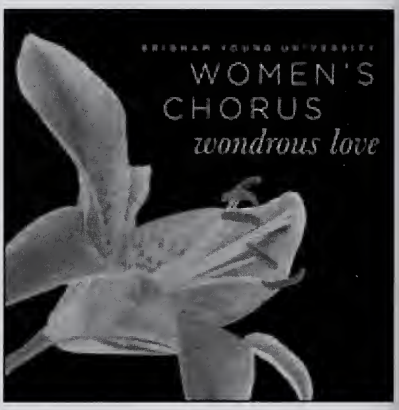
This musical event is the 139th performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY

WOMEN'S CHORUS

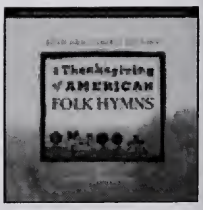
Visit the merchandise table during intermission or after the concert to purchase copies of CDs from the BYU Women's Chorus.

My God Is a Rock: Hymns and Spirituals



Wondrous Love

~ All CDs only $10 ~



Other recordings featuring the BYU Women's Chorus

BYU BOOKSTORE | ITUNES | BYUMUSICSTORE.COM

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Woodwind Chamber Night

Christian Smith , *director*
Csaba Jevtic-Somlai, *director*

25 March 2016
7:30 p.m.
University Parkway Center
1650 University Parkway
Provo, Utah

PROGRAM

Sonate pour Flute et Harpe — Jean–Michel Damase
Allegro moderato — 1928–2013

Histoire Du Tango — Astor Piazzolla
Bordel 1900 — 1921–1992

Catherine Winters, *flute*
Hannah Cope, *harp*

Trio for Flute, Oboe, and Piano — Madeleine Dring
Allegro Con Brio — 1923–1977
Andante Semplice
Allegro Giocoso

Jamie Walton, *flute*
Rebecca Devonas, *oboe*
Christopher Webb, *piano*

Serenade in F Minor — Robert Kahn
1865–1951

Anna Boucher, *oboe*
Brianna Nay, *horn*
Kyra Vanhoven, *piano*

BYUarts This musical event is the 144th performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Marisa Cheney
Violin

in Recital

Student of Alexander Woods, Monte Belknap,
and Lee Ann Morgan

with

Jayne Galloway, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Education

12:30 p.m.
26 March 2016
Auditorium
Museum of Art

PROGRAM

Violin Sonata no. 27 in G Major, K. 379 — Wolfgang Amadeus Mozart, 1756–1791
- Adagio—Allegro
- Theme and Variations: Andantino cantabile

Violin Sonata in a Minor, op. 27, no. 2 — Eugène Ysaÿe, 1858–1931
- Les Furies—Allegro furioso

INTERMISSION

Suite im alten Stil (Suite in the Old Style) — Alfred Schnittke, 1934–1998
- Pantomime

Violin Sonata no. 3 in C Minor, op. 45 — Edvard Grieg, 1843–1907
- Allegro molto ed appassionato
- Allegretto espessivo alla Romanza
- Allegro animato

BYUarts This musical event is the 131st performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Faculty Recital

Lorenzo Verde y Amigos, *guitar*

26 March 2016
2 p.m.
Downstairs Auditorium
BYU Museum of Arts

PROGRAM

Sons de Carilhões (Maxixe–Chôro) — João Guimarães, 1908–1967

La Paraguayita — Armand Coeck, b. 1941

Un Dia de Noviembre — Leo Brouwer, b. 1939

Sr. Verde, *solo guitar*

Milonga — Jorge Cardoso, b. 1949

Danzas españolas — Enrique Granados, 1867–1916
Galante minueto

Sr. Verde *guitar*, Sr. Soper, *guitar*

Entr' Acte — Jacques Ibert, 1890–1962

Histoire du Tango — Astor Piazzolla, 1921–1992

Sr. Verde *guitar*, Srta. Miles, *flute*

Bachianas Brasileiras no. 5 — Heitor Villa–Lobos, 1887–1959

Sr. Verde *guitar*, Sra. Schuwer, *soprano*

Sevillanas — Federico Garcia Lorca, 1898–1936, arr. Venancio G. Velasco

Siete Canciones populares españolas — Manuel de Falla, 1876–1946
Jota — transc. Miquel Llobet, rev. Emilio Pujol

Besame mucho — Consuelo Velázquez, 1916–2005

Sr. Verde *guitar*, Sr. Hopkin, *baritone*

BYUarts

This musical event is the 130th performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

University Orchestra and University Strings

Nate Haines, *conductor*
Nick Harker, *conductor*

26 March 2016
2:00 p.m.
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Serenade for Strings — Pyotr Il'yich Tchaikovsky
Valse: Moderato–Tempo di valse — 1840–1893

Nate Haines, *conductor*

Serenade for Strings — Edward Elgar
Allegro piacevole — 1857–1934
Larghetto
Allegretto–Allegro piacevole

Agnus Dei — Giovanni Battista Pergolesi
1710–1736
arr. Jennifer Heder

University Chorale, *choir*

Gloria — Antonio Vivaldi
Domine fili unigenite — 1678–1741

University Chorale, *choir*
Nick Harker, *conductor*

University Strings

INTERMISSION

Danse bacchanale, from *Samson and Delilah* — Camille Saint-Saëns
1835–1921

Nate Haines, *conductor*

Finlandia — Jean Sibelius
1865–1957

Nick Harker, *conductor*

Piano Concerto no. 2 — Serge Rachmaninoff
Moderato — 1873–1943

Alissa Freeman, *piano*
Nate Haines, *conductor*

University Orchestra

UNIVERSITY ORCHESTRA

VIOLIN I
Allison Bellows*
Diana Brown
Daniel Dawson
Amanda Tullis
Anna Sundrud
Sage Wright
Jessica Romrell
Mary Tarbet
Scott Meek
Natalie Wilkinson
Lauren Lees
Tyler Quirante
Emma Bradshaw
Sage Williams
Justin Kahng
Amber Nelson
Ashlen Pruitt
Adrienne Henderson
Tony Shepherd
Sarah Nguyen

VIOLIN II
Whitney Bang*
Lauren Livingston
Eric Carlson
Rebecca Black
Benjamin Lefler
Kenny Lee
Jasmine Weier
Meleah Ellsworth
Kate Erickson
Robin Grigg
Sadie Neves
Katie Albrecht
Pascal Belgique
Jessica Bergeson
Kate Jessop
Victoria Moses
Rachel Marker
Emmy Beckstead
Miriam Burton
Rebecca Schenk
Taylor Brown

VIOLA
Koa Fisher*
Meg Sorensen
Emma Dallon
Moriah Longhurst
Ashton Brown
Sheri King
Natalie Savage
Kylie Sutherland
Audrey Fowler
Alexandra Greenwood
Kori Williamson
Morgan Fronk
Jessica Gill
Anna Campbell
Melissa Lee

CELLO
Catherine Willey*
Shane Rahrle
Natty Taylor
Anne VanWie
Colter Anderson
Emma Anderson
Lauren Collins
Jeffrey Stark
Michelle Baek
Ryan Hughes
Joey Eddington
Jeremy Payne
Scott Maughan
Alex Pullan
Erick Pence
Joseph Nguyen

BASS
Heather Oliphant*
Caleb Larsen

HARP
Clarissa McLaren*

FLUTE
Coulette Green*
Katy Dallon
Aislinn Bell
Chelsea Abrahamian

OBOE
Sarah Sokolowski*
Eric Lenhart
James Lee
Catherine Daun

CLARINET
Bradley Sampson*
Jessica Collyer
Danielle Mecate
Hyrum Richardson

BASSOON
Grace Neilsen*
Bridget Beatson
Isaac Sanabria
Michael Lee

HORN
Katelyn Dalton*
Brooke Anderson
William Strahl
Michael Sterwart
Andrew Fisher

TRUMPET
Jordan McMaster*
Nathan Packard
Brady Vance
Stephen Moses

TROMBONE
Matt Hurst
David Lambert
Jared Hammer (Bass)

TUBA
Stephen Mills

PERCUSSION
Ross Watkins*
Ian Kahng
Adam Sierra
Taylor Brown

* section leader

UNIVERSITY STRINGS

VIOLIN I
Yukino Strong*
Joseph Decker
Carly Bastian
Andrew Hale
Cole Bilodeau
Jasmine Weier
Madeline Knudson
Samantha Steed
Suzy Waddoups
Natalie Winterton
Graigry Henrie
Kailee Loveland
Christopher Bressler
Caroline Bressler
Amanda Solomon
AJ Rasmusson

VIOLIN II
Christian Graff*
Carlos Escamilla
Mckenna Morgan
Holly Christensen
Miranda Grigg
Kelly Nelson
Amanda Mecham
Enoch Stewart
Moriah Manwaring
Stephanie Smith
Katie Schrecengost
Tony Shepherd
Tori Bushman
Ashley Hall
Hannah Boekweg

VIOLA
Rachel Birtcher*
Kayla Utsch
Megan Pickett
JD Shaeffer
Summer Romney
Mikayla Binns
Matt Bodine
Emmy Scott
Angie Pope
Andrew Means
Oliver Moore

CELLO
Maggie Gunn*
Adam Anderson
Katelyn Purnell
Jameson Saunders
Stephanie Martins
Kayola Gurr
Hannah Gilman
Will Franklyn
Enoch Boekweg
Emily Beaty

BASS
Amelia Ence*
Charles Sherrill
Maren McEntire
Bridget Beatson

*section leaders

BYUarts

This musical event is the 145th performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Harp Solo and Ensemble

Anamae Anderson, *director*

Nicole Brady, *harp professor*

26 March 2016
3:00 p.m.
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Themes from *The Firebird Suite* — Igor Stravinsky, 1882–1971, arr. BYU Harp Ensemble

Kayla Bench, Alexah Coon,
Ellen Lewis, Tona Nielsen

Wiener Blüt — Johann Strauss, 1825–1899

La valse de l'amour — Patrick Doyle, b. 1953, arr. BYU Harp Ensemble

Mariah Chambers, Victoria Crane,
Marie Johnson, Kelly Lau

Themes from *Swan Lake* — Pyotr Il'yich Tchaikovsky, 1840–1893, arr. BYU Harp Ensemble

Sophie Christensen, Allison Garrett,
McKayla Sundberg, Noelle Warden

Sonatine pour harpe, op. 30 — Marcel Tournier, 1879–1951
- Allegrement

Clarissa McLaren

Serenade no. 10 for Flute and Harp, op. 79 — Vincent Persichetti, 1915–1987
- Larghetto
- Allegro comodo
- Andante cantabile
- Scherzando
- Vivo

Katie Graham, *harp*
Victoria Wirthlin, *flute*

Sonata for Harp in G Major, Wq. 139 — Carl Philipp Emanuel Bach, 1714–1788
- Allegro

Lethicia Caravello, *harp*

O bien aimé — Marcel Grandjany, 1891–1975

Lethicia Caravello, *harp*
Mary Jones, *voice*

Variationen über der Karneval von Venedig — Wilhelm Posse, 1852–1925

Hannah Cope

L'Estro Armonico, op. 3, Concerto no. 10 in B Minor, RV 580 — Antonio Vivaldi, 1678–1741, arr. Marguerite Lynn Willams
- Allegro
- Largo
- Allegro

BYU Harp Ensemble

BYUarts

This musical event is the 140th performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Adrienne Williams
Violin

in Sophomore Recital

with

Clayton Williams, *piano*

Student of Monte Belknap

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
29 March 2016
Chapel
University Parkway Center

PROGRAM

Sonata no. 1 in G Minor, BWV 1001 — Johann Sebastian Bach
1685–1750
- Adagio
- Fuga (Allegro)

Concerto for Violin in D Major, op. 61 — Ludwig van Beethoven
1770–1827
- Allegro ma non troppo

INTERMISSION

Sonata for Violin no. 3 in D Minor, op. 108 — Johannes Brahms
1833–1897
- Allegro

Caprice no. 24 in A Minor — Niccolò Paganini
1782–1840

BYUarts This musical event is the 133rd performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Light the Fuse!

Symphonic Band
Kirt Saville, *conductor*

29 March 2016
7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Night Dances no. 2 for Wind Ensemble — Bruce Yurko

Tone Sketch in Five Pieces — Chen Dan
- The first rays of the rising sun
- The children's delight
- The circus troupe
- The dance of autumn
- The temple fair

All Stars Are Love — Steven Bryant

Unbridled Spirits (premiere) — Alyssa Morris
- Spirit of Serenity
- Spirit of Joy

Sanctuary — Frank Ticheli

Rituals of Dawn (premiere) — Caleb Cuzner
BYU Senior, Music Composition

Wayfaring Stranger — arr. by Christopher Nelson

Christopher Nelson, *guest conductor*
Music Education, 2012

Light the Fuse — Daniel Montoya

Alyssa Morris

"Unbridled Spirits" will receive its premiere at tonight's concert. It was commissioned and dedicated to the BYU Symphonic Band. Alyssa Morris received her undergraduate and master's degrees in oboe performance from Brigham Young University, where she studied with Dr. Geralyn Giovannetti. While attending BYU, Alyssa performed as concerto soloist with the BYU Wind Symphony and the Philharmonic, was a winner of the 2007 and 2014 BYU concerto competitions, and was a recipient of the Dean's Award for the School of Music. As principal oboist of the BYU Philharmonic for three years and BYU Wind Symphony for two, Alyssa performed throughout the United States and Europe. Alyssa is currently a DMA student at the University of Cincinnati College-Conservatory of Music, studying oboe performance with Dr. Mark Ostoich.

Chris M. Nelson

Christopher M. Nelson is an educator, composer, arranger, and percussionist. Currently, he serves as the director of bands at Timpanogos High School in Orem, Utah, and as a member of the board of directors for The Battalion Drum and Bugle Corps. His musical ensembles have been recognized for their high level of achievement with superior ratings and multiple caption awards. As a percussionist, Chris has performed with the Utah Wind Symphony, the Utah Premiere Brass, and has recorded with BYU-TV. He holds a MA in music performance with an emphasis in conducting from Washington State University, and a BM in instrumental music education from BYU.

Caleb Cuzner

Caleb Cuzner plays trombone and is a music composition major at BYU. He has been regularly writing background music for independent computer games since 2007 and has written more than 900 compositions. In addition to computer games, his music has also been heard in short videos, podcasts, and mobile apps. He is from Wisconsin and served a mission in central Washington. He enjoys playing in the Marching Band, Symphonic Band, and Trombone Choir.

ROSTER

PICCOLO
Katie Greenwell

FLUTE
Brenn Parker*
Caroline Glausi
Sarah Johnson
Ali Olson+
Emily Burden
Momo Athay
Kaia Wallin
Michelle Norr

OBOE
Lauren Rosenhaurer*
Rachael Buchanan
BreAnne Osborn

CLARINET
Thomas Webber*
Reagan Horrocks
Megan Manire
Brittney Woodis (E^b Sop)
Janelle Morgan Wakley
Jaron Wakley
Kyra Vanhoven
Megan Holbrook
Jacob Baldwin
Rebecca Lambert
Anders Evensen
Emily Hoskins
Madeleine Jacob

BASS CLARINET
Haley Dunkley*
T'shara Keil

BASSOON
Ethan Welch*
Kalie Schwendiman

ALTO SAXOPHONE
Steve Hardy*
Amanda Schroath
Mark Henderson

TENOR SAXOPHONE
Clark Keele

BARITONE SAXOPHONE
Brenton Jackson

HORN
Daniel Gemperline*
Jeremy Wells
Victoria Darrington
Joseph Baldwin
Brooklyn Jones
Brianne Bueno
Brittany Stamas
Jonathan Engle

TRUMPET
Landon Johnson*
Sam Evans
Jacob Whitchurch
Ryan Miller
Sarah Dickson
Isaac Sanabria
Tanner Last+|
Mason Price
Ashley Taylor

TROMBONE
Zachary Felix*
Caleb Cuzner
Sam Ward
Kevin Lovell
Jacob Cameron

EUPHONIUM
MiKae Osborn*
Pearce Nitta
Mary Bishop

TUBA
Sam Schiess*
Jared Sampson+
Bailey Stanley
Skylar DeWeese
Daniel Huchings

PERCUSSION
Peyton Ford*
Cameron Haygood
Rochelle Biancardi
Teagan Ellsworth

PIANO
Amanda Schroath

HARP
Noelle Warden

*principle

+assisting percussion

BYUarts

This musical event is the 146th performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Parker Ludwig

Organ

in Senior Recital

Student of Don Cook

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
29 March 2016
Salt Lake Tabernacle
Temple Square, Salt Lake City, Utah

PROGRAM

Fantasia and Fugue in G Minor, BWV 542	Johann Sebastian Bach 1685–1750
Adagio in E Major	Frank Bridge 1879–1941
Grand Dialogue du 5e ton, from *3e Livre d'Orgue*	Louis Marchand 1669–1732
Introduction und Passacaglia	Max Reger 1873–1916
Just As I Am, from *Three Gospel Preludes*, Book 1	William Bolcom b. 1938
Toccata, from *Suite*, op. 5	Maurice Duruflé 1902–1986

BYUarts This musical event is the 134th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Symphony Orchestra

Christian Smith, *conductor*

SPRING CONCERT

30 March 2016
7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Russian Sailor's Dance, from *The Red Poppy* — Reinhold Glière
1874–1956

Piano Concerto no. 27 in B-flat Major, K. 595 — Wolfgang Amadeus Mozart
1756–1791

Allegro
Larghetto
Allegro

Jeffrey Shumway, *piano*

INTERMISSION

Sarabande: For Katharine in April — Ron Nelson
b. 1929

Polovtsian Dances, from *Prince Igor* — Alexander Borodin
1833–1887

BYUarts

This musical event is the 147th performance sponsored by the BYU School of Music for the 2015–16 season.

ROSTER

VIOLIN I

Nathan Sherman
Megan Modersitzki
Chelsey Noorda
Kaitlyn Beard
Carson Gale
Scarlet Peterson
Jacob Ward
Devyn Hansen
Suzanna Stephenson
Heather Chard
Kristen Crofts
Carlie Hughes
Jonathon Hooper
Madeline Gabor
Nicala Wood
Hayden Oliver

VIOLIN II

Cassandra Brady*
Amanda Hedrick
Alisyn Reed
Kieren Smith
Alysee Giraud-Carrier
Elaura Gustafson
Stephanie Shepley
Madelene McGill
Jalene Keliiliki
Kate Morin
Sara-Marie Bass
Maggie Jensen

VIOLA

Madelyn Bell
Ian Anderson
Lynette Zamora
Jonathan Schroeder
Kalyn Moore
Hannah Palmer
Kelsey Herdman
Michael Nathan

CELLO

Spencer Fairwell*
Davis Lundberg
Taylor Boyack
Allison Voss
Taylor Robbins
Sara Patterson
Nicole Rowley
Austin Pena
Conner Rogerson
Boyd Furner
Nina Anderson

BASS

Shelby Hornback*
Britney Dodson
Rachel Hakes
Jessica Critchfield

HARP

Katie Graham

FLUTES
Nicholas Grasley*
Annie Farnbach

PICCOLO
Jamie Walton

OBOES
Ivy Gines*
Taylor Garn

ENGLISH HORN
Erika Qureshi

CLARINET
Tucker Smith*
Caleb Rhoton

BASS CLARINET
Derek Crane

BASSOON
Caleb Hill*
Gregory Winters

HORN
Beth Morrell
Victoria Darrington*
Amanda Berg
Roy Dawson
Sam Herrera

TRUMPET
Grant Gibbons*
Samuel Dickson

TROMBONE
Michael Skidmore*
Spencer Jarrett

BASS TROMBONE
Sadie Smith

TUBA
Pepin Klinger

PERCUSSION
Austin Taylor*
Stephen Kendall
Dallin Stagg

*principle

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jeremy Wells
Horn

Taylor Ashcroft
Trombone

in Recital

Students of Larry Lowe and Will Kimball

with

Christi Leman, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Education

5:30 p.m.
31 March 2016
Chapel
University Parkway Center

PROGRAM

Fantasy for Trombone — Malcolm Arnold, 1921–2006

Taylor Ashcraft, *trombone*

Horn Concerto no. 3 — Wolfgang Amadeus Mozart, 1756–1791

Solo for Horn — Jeremy Wells, b. 1989

Jeremy Wells, *horn*

Sonata for Trombone and Piano — Eric Ewazen, b. 1954

- Allegro Maestoso
- Adagio
- Allegro Giocoso

Taylor Ashcraft, *trombone*

Horn Sonata — Robert Baksa, b. 1938

Jeremy Wells, *horn*

Duo for French Horn and Trombone — Thomas Nelson Rice, 1933–2000

Jeremy Wells, *horn*
Taylor Ashcraft, *trombone*

BYUarts This musical event is the 149th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Chamber Orchestra

Kory Katseanes, *conductor*

31 March 2016
7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Aspen — David Jones, b. 1990

Recipient, 2015 Barlow Student Composition Award

Symphony no. 3, "The Camp Meeting" — Charles Ives, 1874–1954

- Old Folks Gatherin'–Andante maestoso
- Children's Day–Allegro
- Communion–Largo

INTERMISSION

Symphony no. 8, in F Major, op. 93 — Ludvig van Beethoven, 1770–1827

- Allegro vivace e con brio
- Allegretto scherzando
- Tempo di Menuetto
- Allegro vivace

ROSTER

VIOLIN I
Lauren Anderson
Emily Nelson
DaNece Lyman
Michele Gardiner
Nicole Pehrson
Jenny Jones

VIOLIN II
Kirsty Skabelund
JessiKate Riley
Riley Madrian
Hanna Packard
Collete Jones
Catherine Cranney

VIOLA
Caryn Jackson
Adam Garrett
Hanna Giauque
Emma Wood

CELLO
Joseph Woodward
Pono Santos
Anne Thomas

BASS
Cameron Ernst

HARP
Hannah Cope

FLUTE
Rachel Miles
Catherine Winters

OBOE
Rebecca Devonas
Erika Qureshi
Camille Walker

CLARINET
Tucker Smith
Rebekah Kjar

BASSOON
Scott Self
Mei Mei Edwards

FRENCH HORN
William Loveless
Brad Sampson

TRUMPET
Logan Anderson
Brandon Burkhardt

TIMPANI
Nate Haines

BYUarts This musical event is the 150th performance sponsored by the BYU School of Music for the 2015–16 season.

UPCOMING PERFORMANCE

BYU SCHOOL OF MUSIC

BYU PHILHARMONIC

KORY KATSEANES, CONDUCTOR

Plan for a City Gate in Kiev, Viktor Hartmann, 1869, Public Domain

ADAMS - SHORT RIDE IN A FAST MACHINE

BRAHMS - VARIATIONS ON A THEME OF HAYDN

MUSSORGSKY / RAVEL - PICTURES AT AN EXHIBITION

DE JONG CONCERT HALL
FRIDAY, APRIL 8, 2016
7:30 PM
$6–$10

BYUarts
BYUARTS.COM

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Jazz Voices

Emily Merrell, *director*

31 March 2016
7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Turtles All the Way Down — Ethan Hemsley

Ethan Hemsley, Joseph Butcher, *soloists*

What'll I Do — Irving Berlin

arr. Hildegunn Gjedrem

Anna Slezak, Ethan Hemsley, Schuyler Michelson, *soloists*

Teach Me Tonight — Sammy Cahn/Gene De Paul

arr. Kelly Kunz

Tanner Linton, Joseph Facer, Sarah Van Wagoner, *soloists*

Bright Lights and Cityscapes — Sara Bareilles

arr. Justin DeLong

Anna Slezak, *soloist*

Tenor Madness — Sonny Rollins

arr. Michele Weir

Justin Butcher, Justin DeLong, Joseph Facer,
Micah Wood, Ethan Hemsley, Rawson Simmons, *soloists*

At the End of the Day — Rosana Eckert

arr. Michelle Weir

INTERMISSION

10 minutes

Disney Fly Medley — Sammy Cahn and Sammy Fain,
Richard and Robert Sherman

arr. Jamey Ray

Wunderkind — Alanis Morissette

arr. Emmaline Sanders

Emma Sanders, Joseph Facer, *soloists*

Crystal Silence — Chick Corea
arr. Tanner Linton

Justin DeLong, Schuyler Mickelson, *soloists*

Chameleon — Herbie Hancock
arr. Gary Eckert

Wesley Monahan, KC Boyce, Joseph Butcher, *soloists*

He Leadeth Me — Joseph Gilmore/William Bradbury
arr. Steve Lindeman

Steve Lindeman, *soloist*

Round Midnight — Cootie Williams and Thelonius Monk
arr. Darmon Meader

KC Boyce, Charity Monroe, Emma Sanders,
Ethan Hemsley, Sarah Van Wagoner, *soloists*

MEMBERS	HOMETOWNS
Schuyler Mickelson	Boise, ID
Sarah Oldham	Fruit Heights, UT
Charity Monroe	San Diego, CA
Emma Sanders	Heber, UT
Anna Sleza	St. Louis, MO
Justin DeLong	Mesa, AZ
Micah Wood	Pleasant View, UT
Wesley Monahan	Gilbert, AZ
Tanner Linton	Clinton, UT
KC Boyce	Folsom, CA
Joseph Butcher, *piano*	Plano, TX
Joseph Facer, *guitar*	Orem, UT
Ethan Hemsley, *bass*	Atlanta, GA
Rawson Simmons, *drums*	Park City, UT

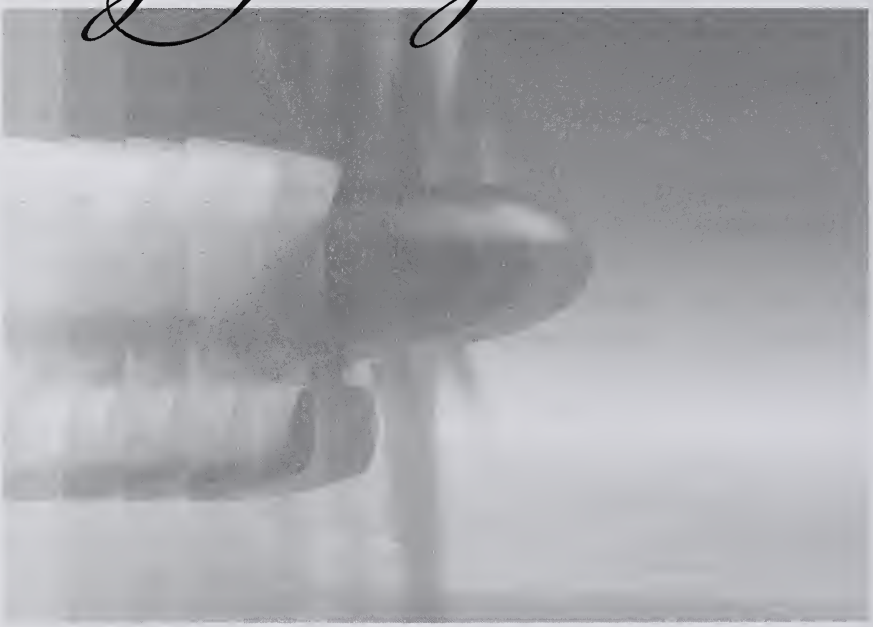
BYUarts This musical event is the 151st performance sponsored by the BYU School of Music for the 2015–16 season.

UPCOMING PERFORMANCE

BYU SCHOOL OF MUSIC

Wind Symphony

DONALD PETERSON
conductor



MOVING MUSIC PLUS SLIDES

Thursday, April 7, 2016, 7:30 p.m.
de Jong Concert Hall. Tickets $10

BYUarts
BYUARTS.COM

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Daniel Burt
Trombone

in Junior Recital

Student of Will Kimball

with

Christi Leman, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

3:30 p.m.
1 April 2016
Auditorium
Maeser Building

PROGRAM

Concerto for Bass Trombone — Eric Ewazen, b. 1954
- Andante con moto

Concerto für Trombone und Orchester — Leopold Mozart, 1719–1787
- Allegro
- Adagio
- Menuetto and Trio

Fandango — Joseph Turrin, b. 1947

Danny Welsh, *trumpet*

INTERMISSION

Sonatine — Jacques Casterède, 1926–2014
- Allegro vivo
- Andante sostenuto
- Allegro

Just Friends — John Klenner, 1899–1955

Kurt Reeder, *piano*
Chris Morgan, *bass*
Jake Smith, *drums*

BYUarts

This musical event is the 150th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Lauren Rosenauer

Oboe

in Recital

Student of Geralyn Giovannetti

with

Danai Sirrine, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Education

5:00 p.m.
1 April 2016
Auditorium
Museum of Art

PROGRAM

Sérénade — J. Bertain, 1861–1922

Sonata for Oboe and Piano — Francis Poulenc, 1899–1963
- Elégie
- Scherzo
- Déploration

Concerto in C Minor for Oboe and Piano — Benedetto Marcello, 1686–1739
- Allegro Moderato
- Adagio
- Allegro

Squid Party for Oboe Ensemble — Michael Holleyman, b. 1995

Ivy Gines, *oboe*
Christian Tran, *oboe*
Camille Walker, *English horn*

BYUarts This musical event is the 151st performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Emilee Knell
Soprano

Korrin Reese
Soprano

in Recital

Students of Robert Brandt and Michele Scott

With

Christi Leman, *piano*
Kaden Larsen, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Education

5:30 p.m.
1 April 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Orpheus with His Lute — Ivor Gurney
Sleep — 1890–1937

Emilee Knell, *soprano*
Christi Leman, *piano*

Love's Philosophy — Roger Quilter
1877–1953

Rastlose Liebe — Franz Schubert
1797–1828

Korrin Reese, *soprano*
Kaden Larsen, *piano*

Widmung — Robert Schumann
Du Bist Wie Eine Blume — 1810–1856
Die Lotosblume

Emilee Knell, *soprano*
Christi Leman, *piano*

Guitare — Georges Bizet
1838–1875

Chanson triste — Henri Duparc
1848–1933

Korrin Reese, *soprano*
Kaden Larsen, *piano*

O Bei Nidi D'amore — Stefano Donaudy
1879–1925

Emilee Knell, *soprano*
Christi Leman, *piano*

Deh, pietoso, o Addolorata — Giuseppe Verdi
1813–1901

Korrin Reese, *soprano*
Kaden Larsen, *piano*

La-bas, vers l'eglise
Chanson des cueilleuses de lentisques
Tout Gai

Maurice Ravel
1875–1937

Emilee Knell, *soprano*
Christi Leman, *piano*

All the Things You Are

Jerome Kern
1885–1945
Oscar Hammerstein
1895–1960

Feeling Good

Leslie Bricusse
b. 1931
Anthony Newley
1931–1999

Korrin Reese, *soprano*
Kaden Larsen, *piano*

Some Things Are Meant to Be

Jason Howland
b. 1971

Emilee Knell, *soprano*
Korrin Reese, *soprano*
Christi Leman, *piano*

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.
- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.
- If you must leave during the performance, please wait for applause to do so.
- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.
- Thank you for not bringing babies or children too young to enjoy this concert.
- Visit *byuarts.com* for information about additional upcoming performances, including free faculty and student music recitals.

BYUarts This musical event is the 152nd performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Brass Chamber Night

1 April 2016
7:30 p.m.
University Parkway Center

PROGRAM

Chorale for Four Horns — Laurence Lowe

Three Shades for Five Horns — James Naigus

BYU HORN CHOIR

Bradley Sampson, Andrew Bjarnsen
Jeremy Wells, Kyli Humphries
Andrea Manwaring, Brianna Nay
Samuel Herrera, Daniel Gemperline
William Loveless, Victoria Darrington
David Jones, Brooklyn Jones
Gavin Gordon
Laurence Lowe, *conductor*

Octet for Wind Instruments — Igor Stravinsky

Sinfonia
Tema con Variazioni
Finale

Logan Anderson, *trumpet*
Alexandra Losser, *trumpet*
Jordan Christensen, *trombone*
Lyman McBride, *bass trombone*
Rachel Christensen, *flute*
Caleb Hodson, *clarinet*
Scott Self, *bassoon*
Mei Mei Edwards, *bassoon*
Kirt Saville, *conductor*

Dances — John Stevens

TUBA-EUPHONIUM QUARTET

Liahona Axelson, *euphonium*
Pearce Nitta, *euphonium*
Sam Schiess, *bass tuba*
Truman Welling, *contrabass tuba*
Steven Call, *coach*

Prelude and Fugue on a Theme by Herbert Clarke — Kody Euteneier

Infinite Ascent — Eric Morales

TRUMPET ENSEMBLE

Logan Anderson, Shaylee Croxall
Kody Euteneier, Sam Evans
Grant Gibbons, Amy Johnson
Ryan Miller, Austie Robinson
Dan Welsh
David Brown, *conductor*

Fantasia 14 — Johann Sebastian Bach

Three Pieces for Four Horns — Nicolas Tcherepnine

Night
A Popular Song
The Hunt

Headbanger — Michael Kallstrom

HORN QUARTET

Andrea Manwaring, Jeremy Wells
Brianna Nay, William Loveless
Laurence Lowe, *coach*

Overture to Wilhelm Tell — Gioacchino Rossini
arr. Thomas Horch

TROMBONE QUARTET

David Allen, Michael Skidmore
Christian Succo, Jordan Christensen
Mark Ammons, *coach*

Quintet No. 1 — Victor Ewald

Moderato
Adagio non troppo lento
Allegro

BRASS QUINTET

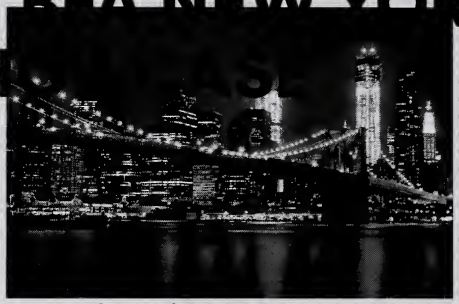
Daniel Welsh, *trumpet*
Kody Euteneier, *trumpet*
Bradley Sampson, *horn*
Taylor Ashcroft, *trombone*
Jared Sampson, *tuba*
David Brown, *coach*

BYUarts This musical event is the 153rd performance sponsored by the BYU School of Music for the 2015–16 season.

UPCOMING EVENTS

The BFA Music Dance Theatre
and BFA Acting program Presents:

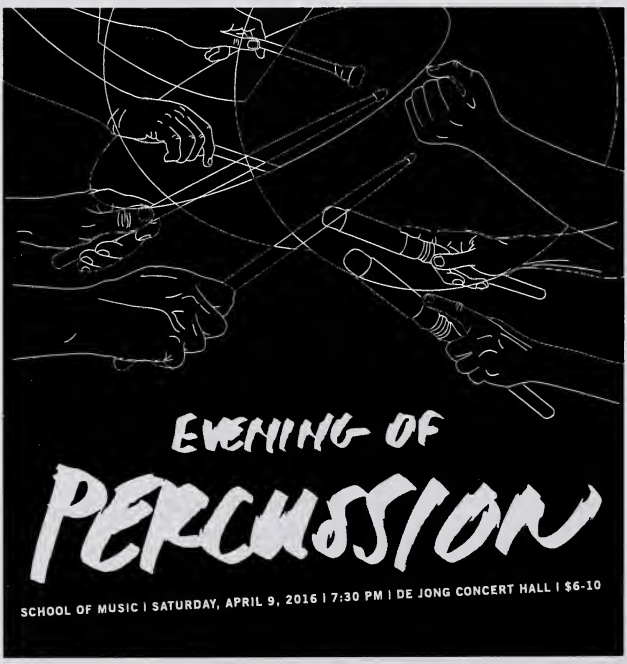
BFA NEW YORK SH



Featuring the talents of
MDT and Acting Majors
as they head to New York

Thurs.–Fri. April 7–8, 2016
7:00 and 9:00 p.m.
Nelke Theatre
$5–6

BYUarts
BYUARTS.COM



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

I Really Do Believe

BYU Singers

Andrew Crane, *conductor*

1 April 2016
7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Two Psalms

Elohim Hashivenu — Salamone Rossi 1570–1630

O God, restore us;
and cause thy face to shine, and we shall be saved.
—Psalm 80

Lift Up Your Heads, O Ye Gates (Psalm 24) — William Mathias 1934–1992

Celebrating Women Composers

Schöne Fremde — Fanny Mendelssohn Hensel 1805–1847

The treetops rustle and shiver
as if at this hour
about the half-sunken walls
the old gods are making their rounds.

Here, behind the myrtle trees,
in secretly darkening splendor,
what do you say so murmuringly, as if
in a dream, to me, fantastic night?

The stars glitter down on me
with glowing, loving gazes,
and the distance speaks tipsily,
it seems, of great future happiness.
—Joseph von Eichendorff

O Oriens — Cecilia McDowall b. 1951

O Dayspring,
splendour of light eternal,
and Sun of righteousness,
Come and enlighten those who dwell in darkness,
and in the shadow of death.

O Come and Sing unto the Lord — Molly Ijames b. 1978

Heidi Webb, *graduate assistant*

Two Contemporary Alleluias

Alleluia — Fredrik Sixten, b. 1962

Alleluia — Jake Runestad, b. 1986

PAUSE

Music of Latin America

Estrela É Lua Nova (Brazil) — arr. Heitor Villa-Lobos, ed. Cristian Grases

Melodie Price and Amanda Ritter, *soloists*
Michael Carter and Kameron Kavanaugh, *percussion*

A star is a new moon
a star in heaven is a new moon
bejewelled in gold, Makumbebê
Look at Makumbebê, look at Makumaribá!

El Manisero (Cuba) — arr. Tania León

Peanuts, peanuts, peanuts
So if you want your mouth to have fun
buy me a little bag of peanuts

Peanuts, peanuts, peanuts
little housewife don't go to sleep tonight
without eating a little bag of peanuts

They are so warm and delicious
that one can't ask for more

Give me some of your peanuts
'cause tonight I won't be able to go to sleep
without eating a bag of peanuts.
Peanuts, peanuts, peanuts…

American Revival Songs

The Hebrew Children — arr. Andrew Crane

Jacob Khalil and Isaac Carlin, *soloists*
Madison Neil, *violin*

No Time — arr. Susan Brumfield

On Broadway

America, from *West Side Story* — Leonard Bernstein
1918–1990
arr. Mac Huff/Kameron Kavanaugh

Michael Carter, Luke Elmer, Kameron Kavanaugh, *percussion*

Till There Was You, from *The Music Man* — Meredith Willson
1902–1984
arr. Kirby Shaw

Laynee Overall, *soloist*

Anything You Can Do, from *Annie Get Your Gun* — Irving Berlin
1888–1989
arr. Ryan Murphy

BYU Singers

SOPRANO	ALTO	TENOR	BASS
Tesah Barton	Jennifer Bate	Scott Boyce	Isaac Carlin
Madison Bowman	Lauren Butler	Gideon Burrows	Steven Carroll
Elisabeth Coleman	Megan Butler	Stephen Cluff	Michael Carter
Eliza Elwood	Luke Elmer	Stevie Dugdale	John Deming
Linda Peterson	Caroline Hagedorn	Kameron Kavanaugh*	Chris Downard*
Emily Phillips	Jennifer Heder*	Makay Miller	Jacob Khalil
Melodie Price	Madison Neil	Samuel Neff	Kevin Lew
Heidi Webb*	Laynee Overall	Solomon Reynolds	Brennon Nelson
	Amanda Ritter	Van Stonehacker	Andrew Neumayer
	Jessica Scott	Christopher Webb	Braden Rymer
*section leader	Jenica Sedgwick		Andrew Santa

Kevin Lew, *president*
Steven Carroll, *vice president*
Caroline Hagedorn, *secretary*
Lauren Butler, *social co-chair*
Luke Elmer, *social co-chair*
Jacob Khalil, *publicity co-chair*
Makay Miller, *publicity co-chair*
Amanda Ritter, *dress co-chair*
Jessica Scott, *dress co-chair*

BYUarts This musical event is the 155th performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Pepin Klinger
Tuba

in Recital

Student of Steve Call

with

Christi Leman, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Education

9:30 p.m.
1 April 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Tuba Concerto — Edward Gregson, b. 1945
Allegro giocoso

Le carnaval des animaux — Camille Saint-Saens, 1835–1921
L' Elephant
Le Cygne

Concerto in One Movement — Alexei K. Lebedev, 1924–1993
Rearranged and edited by Allen Ostrander

INTERMISSION

Tuba Concerto — Ralph Vaughan Williams, 1872–1958
Romanza

Beelzebub — Antonio Catozzi, c. 1893

BYUarts

This musical event is the 153rd performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

University Bands

Fred McInnis, *director*

5 April 2016
7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Joy Revisited	Frank Ticheli b. 1958
Sleep	Eric Whitacre b. 1970
Incantation and Dance	John Barnes Chance 1932–1972
Beyond the Horizon	Rossano Galante b. 1967

BYUarts This musical event is the 159th performance sponsored by the BYU School of Music for the 2015–16 season.

WINTER 2016 TEAM

FLUTE
Cierra Zutz
Gabrielle Runnels
Kara Hulick
Karissa Peck
Jenna Schooff
Gabriella Breen
Jennifer Garza

OBOE
Elizabeth Moye
Alison Simpson

CLARINET
Sharly Nielsen
Bridget Garner
Marissa Scott
Caleb Swain
Miranda Robison
Kyle Davis
Courtney Dawes
Maxwell Clemens

BASS CLARINET
Christian Beesley
Devin Johanson

CONTRABASS
Ryan Wing

BASSOON
Reagan Horrocks

ALTO SAXOPHONE
Jordan Callister
Jefferson Harwood
Samuel Furner
Skyler Shelton
Annie Jardine
Michael Sauer

TENOR SAXOPHONE
Ashley Lynch
Heather Nordstrom

BARITONE SAXOPHONE
Jeremy Callister

HORN
Christopher Haynie
Garrett Bergeson
Kristen Nugent
Kent Allen
Curtis Johnson

TRUMPET
Brianna Mingledorff
Brian Cheney
Mickelle Stevens
Matthew Orme
James Hutchings
Joshua Johnson
Amanda DeVries
Joseph Bocanegra
Emily Schill
Steven Miller

TROMBONE
David Bell
Jared Stark
Carson Brown
Anna McKibben
Jordan Toney
Kelsie Cannon
Timothy Dudley
Bryant Hinton
Connor Hyde
Joseph Merrill (bass)

EUPHONIUM
Emma Bair
Laurie Rackham
Catherine Marshall
Trevor Hansen
William King
Caleb Hodson

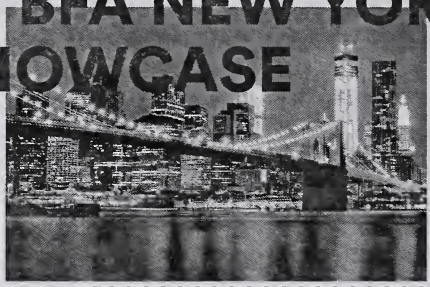
TUBA
Benjamin Fitzpatrick
Jared Larkin
Jo-E Adams
Kyle Larsen
Katie Hall
Andrew Werner

PERCUSSION
Joey Tirad-Grundvig
David Bates
Merrill Warnick
Alex Hugie
Lexi Hilton
Sara Durrant

UPCOMING EVENTS

The BFA Music Dance Theatre
and BFA Acting program Presents:

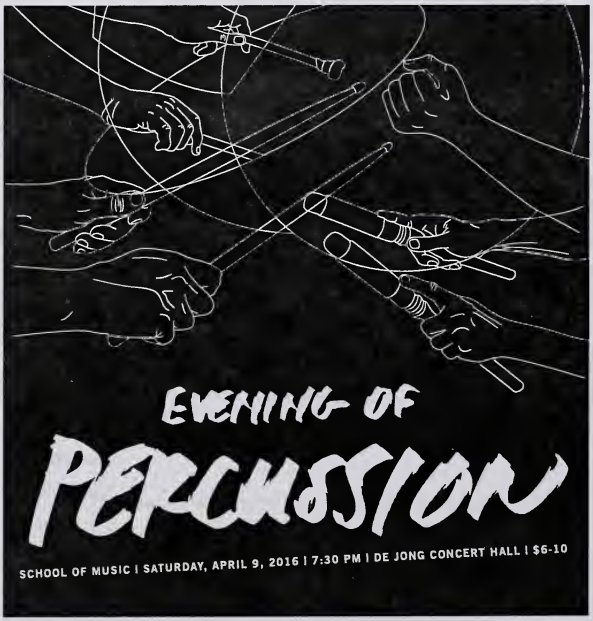
BFA NEW YORK SHOWCASE



Featuring the talents of
MDT and Acting Majors
as they head to New York

Thurs.–Fri. April 7–8, 2016
7:00 and 9:00 p.m.
Nelke Theatre
$5–6

BYUarts
BYUARTS.COM



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Alice Hyoung

Piano

in Sophomore Recital

Student of Scott Holden

Required for the Bachelors of Music Degree
with an Emphasis in Performance

5:30 p.m.
6 April 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Wachet auf, ruft uns die Stimme, BWV 645 Nun komm' der Heiden Heiland, BWV 659 Nun freut euch, lieben Christen gmein, BWV 734 Transcribed by Ferruccio Busoni	Johann Sebastian Bach 1685–1750
The Montegues and the Capulets, op. 75, from *Romeo and Juliet* Mercutio, op. 75, from *Romeo and Juliet*	Sergey Prokofiev 1891–1953
Liebeslied, S566/R253. "Widmung" (Dedication) Transcribed by Franz Liszt	Robert Schumann 1810–1856
Rhapsody on a Theme of Paganini, op. 43	Serge Rachmaninoff 1873–1943

BYUarts This musical event is the 154th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Bradley Sampson
Horn

in Recital

Student of Laurence Lowe

with

Christi Leman, *piano*

7:30 p.m.
6 April 2016
Room 151
Tanner Building

PROGRAM

Concert Rondo in E-flat, K. 371	Wolfgang Amadeus Mozart 1756–1791
Concerto in B-flat Major, Opus 91 Allegro	Reinhold Gliére 1875–1956
Sonata no. 1 for Horn and Piano Reflection Exuberance	Bradley Sampson b. 1992
Sonata no. 1 for Horn and Piano Moderato Elegy Caccia	Laurence Lowe b. 1956

BYUarts This musical event is the 155th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

BYU Concert Choir

Rosalind Hall, *conductor*

Lighten Our Darkness

6 April 2016
7:30 p.m.
St. Francis of Assisi Catholic Church
65 East 500 North
Orem, Utah

PROGRAM

O Christ Who Art the Light and Day — Robert Whyte 1538–1574

The Word Made Flesh

Es ist ein Ros entsprungen — arr. Jan Sandström

Verbum caro factum est — Giovanni Croce 1557–1609

The Word was made flesh , born of the Virgin Mary.
At the turning of the year, life for the ages was given
The tiny one was born to the Virgin Mary.
O blest woman, the fruit of whose womb
Washes away the sins of the world.
O sweetest Jesus, food for our souls' lives,
Grant us eternal peace.

Weinachten — Felix Mendelssohn 1809–1847

Rejoice, ye people of the earth, and praise God!
The redeemer is come, whom the Lord has promised.
He has revealed his justice to the world.
Hallelujah!

Christopher Downard, *assistant conductor*

In Praise of Light

Hymn to the Creator of Light — John Rutter b. 1945

Members of BYU Singers, *Choir II*

Heidi Webb	Stevie Dugdale
Melodie Price	Gideon Burrows
Eliza Elwood	Christopher Downard
Jennifer Heder	Brennon Nelson
Caroline Hagedorn	Braden Rymer
Megan Butler	Michael Carter
Kameron Kavanaugh	

These Three Things

Crossing the Bar (Faith) — Donald Campbell

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,
But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark;
For tho' from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar.
—Alfred Lord Tennyson

Hope Is the Thing with Feathers (Hope) — David Zabriskie

Hope is the thing with feathers
That perches in the soul,
And sings the tune without the words,
And never stops at all,

And sweetest in the gale is heard;
And sore must be the storm
That could abash the little bird
That kept so many warm.

I've heard it in the chillest land,
And on the strangest sea;
Yet, never, in extremity,
It asked a crumb of me.
—Emily Dickinson

Rune of Hospitality (Charity) — Alf Houkom

Guy Soper, *guitar*
Jennifer Heder, *assistant conductor*

I saw a stranger yestereen;
I put food in the eating place,
drink in the drinking place,
music in the listening place,
and in the name of the Savior
he blessed me, and my house,
my cattle and my dear ones,
and the lark said in her song
often, often, often,
goes the Christ in the stranger's guise,
—Traditional Irish

Saved

When I Survey the Wondrous Cross — Philip W. J. Stopford

Amazing Grace — arr. Ēriks Ešenvalds

Megan Stotts, *soloist*

Sweet Sleep

All Praise to Thee — Thomas Tallis 1505–1585

Lighten Our Darkness — Alexander L'Estrange

Choral Amen — John Rutter

CONCERT CHOIR

SOPRANO	ALTO	TENOR	BASS
Jenny Andrus	Miriam Burton	Alexander Alton	James Barnes
Shaundra Barney	Celestina Flores	Zack Battenfield	Nicholas Bjorling
Hannah Blonquist	Maegan Gogarty	Tyler Boehmer	Josh Blake
Heather Christiansen	Christa Huggard	Mac Christensen	Michael Call
Brooklyn Downs	Cassy Hulse	Jeff Cramer	Tanner Ellsworth
Jesse Ellsworth	Cami Johnson	Matthew Dewsnup	Salmon Gee
Kristen Freeland	Ellen Johnson	Joseph Gibbons	Cameron Hernandez
Tyler Funk	Hannah Marteeny	JD Goates	David Hillier
Sophia Guerrero	Madeline Martin	Parker Hasler	Tyler Hobson
Sarah Mason	Mckenzie Moline	Christian Hein	Keagan Krogh
Kyra McLellan	Kessa Montez	Andrew Howden	Caleb Larsen
Hanna Mecham	Chantel Pearce	Cody Humpherys	Kaden Larson
Lauren Miner	Korrin Reese	Austin Kennedy	Tanner McGuire
Catharine Nakamoto	Lydia Sannar	Gil Marchant	Cole Moffat
Alexandra Powley	Haley Slade	Nathan Proffit	Jared Newman
Bronte Thurgood	Liza Smith	Daniel Rellaford	Brandon Randall
Mishawn Yardley	Kayla Squire	Jordan Reynolds	Samuel Speer
	Megan Stotts	Rylan Sturm	Skyler Tolman
	Brigitta Teuscher	Samuel Utley	Lars Watts
	Elizabeth Thompson	Ross Wilcox	Brandyn Young
	Maddie Williams		
	Madelyn Williams		
	Kenzie Young		

Concert Choir Officers

Heather Reichert, *president*
Michael Call, *systems manager*
Sophia Guerrero, *publicity manager*
Kyra Driscoll, *media manager*
Christa Huggard, *service manager*
Madelyn Williams, *activities manager*
Austin Kennedy, *attendance secretary*

BYUarts This musical event is the 160th performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jordan Reynolds
Tenor

in Senior Recital

Student of Darrell Babidge

with

Benjamin Walley, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
7 April 2016
Lecture Hall
Maeser Building

PROGRAM

Comfort Ye, from *Messiah*	George Frideric Handel 1685-1759
An die Musik	Franz Schubert 1797–1828
Von ewiger Liebe	Johannes Brahms 1833–1897
Zueignung	Richard Strauss 1864–1949
Ici-bas	Gabriel Fauré 1845–1924
A Chloris	Reynaldo Hahn 1874–1947
La mariage des roses	César Franck 1822–1890

INTERMISSION

No, non mi guardate	Stefano Donaudy 1879–1925
Ideale	Paolo Tosti 1846–1916
Il mio tesoro, from *Don Giovanni*	Wolfgang Amadeus Mozart 1756–179
Magpies	Samuel Richards b. 198
Jeanie with the Light Brown Hair	Samuel Barber 1910-198
In the Mornin'	Arr. Ned Rorem Charles Ive 1874–195
Stranger, from *Big Fish*	Andrew Lipp b. 196

BYUarts

This musical event is the 164th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Mac Christensen

Piano

in Senior Recital

Student of Richard Anderson

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
7 April 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Prelude to Partita no. 1 in E major for Violin	Johann Sebastian Bach 1685–1750 Serge Rachmaninoff 1873–1943
Piano Sonata in F-sharp major, op. 78 Adagio cantabile—Allegro ma non troppo Allegro vivace	Ludwig van Beethoven 1770–1827
Etude in C-sharp minor, op. 25, no. 7	Fryderyk Franciszek Chopin 1810–1849
Etude in C-sharp minor, op. 42, no. 5	Alexander Nikolay Andreyevich Skryabin 1872–1915
Nocturne in E-flat minor, op. 33. no. 1	Gabriel Fauré 1845–1924
Preludes La puerta del vino La cathedrale engloutie De pas sur la neige	Claude Debussy 1862–1918
Suite de danzas criollas, op. 15 Adagietto pianissimo Allegro rustico Allegretto cantabile Calmo e poetico Scherzando Coda: Presto ed energico	Alberto Ginastera 1916–1983

BYUarts

This musical event is the 165th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Moving Music plus Slides

Wind Symphony

Donald L. Peterson, *conductor*

feauturing

A Trombone Trio
with

faculty artist Will Kimball,
Lyman McBride, and Brian Woodbury

7 April 2016
7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Magnolia Star — Steve Danyew, b. 1983

Moving Parts — David Sampson, b. 1951

Requiem — David Maslanka, b. 1943

INTERMISSION

Three Bones Concerto — James M. Stephenson, b. 1969

- Cuban
- Lazy
- Hip

Will Kimball (faculty), Lyman McBride,
Brian Woodbury, *trombone soloists*

High Flight — Joseph Turrin, b. 1947

BYUarts

This musical event is the 161st performance sponsored by the BYU School of Music for the 2015–16 season.

WINTER 2016 TEAM

FLUTE
Emma Grover*
Amelia Bruce
Kristen Blackham

PICCOLO
Nicolas Ayala

OBOE/ENGLISH HORN
Cailey Brazee*
Brian Moose
Anna Boucher (English Horn)

CLARINET
Spencer Danielson*
Ryan Wing
Caleb Hodson (E-flat)
Rebekah Kjar
Jade Bliss
Greg Smith
Lucas Deal
Haylie Hyde
Jon Kailany

BASS CLARINET
Caleb Rhoton*
Derek Crane

CONTRABASS
Henrik Osthed

BASSOON
Michelle Fletcher*
George Weist

ALTO SAXPHONE
Emily Brown*
Amaya Bickmore

TENOR SAXOPHONE
Andrew Larsen

BARITONE SAXPHONE
Rachel Egan

HORN
Brad Sampson*
Jared Oliphant
Brianna Nay
Gavin Gordon
Andrea Manwaring

TRUMPET
Daniel Welsh*
Rachel Holbrook
Kody Euteneier
Amy Johnson
Shaylee Croxall
Rebecca Jackson

TROMBONE
David Allen*
Christian Succo
Taylor Ashcraft
Jordan Christensen (bass)

EUPHONIUM
Liahona Axelson*
Ari Coleman

TUBA
Truman Welling*
Stephen Mills

PERCUSSION
Christina Hurlbut*
Tyler Hall
Chris Clegg
Christian Sagers
Jane Nielsen
Felicia Wisniewski

STRING BASS
Raymundo Yazzie

PIANO
Gabriel Lee

* principal

BYU School of Music

University Chorale

Jennifer Heder, day director

Paul Broomhead, evening director

April 12

7:30 pm

BYUarts
BYUARTS.COM

de Jong concert hall

$3

JOACHIM AUSTIN SENIOR RECITAL

APRIL 7, MADSEN RECITAL HALL, 9:30 PM

Concert Program

1. Flight of the Bouncy Ball
   - Flute – Nicolas Ayala
   - Flute – Kaylie Brown
   - Violin – DaNece Lyman

2. Hooshang Suite:
   - -Bale Behesht
   - -Yek Cheshm Kuchek
   - -Yek Cheshm Bozorg
   - Piano – Chris Morrison

3. For Three
   - Violin – Cymrie Van Drew
   - Cello – Dalton Smith
   - Piano – Chris Morrison

4. The Stormy Whether
   - Dancer – Bre Hutchings

5. Mannheim Pinwheel
   - Trombone 1 – Michael Skidmore
   - Trombone 2 – Brian Woodbury
   - Horn – Kyli Humphreys
   - Bassoon – Mei Mei Cook
   - Flute – Kaylie Brown
   - Alto sax – Joachim Austin

6. Cookies in the Cupboard
   - Violin 1 – DaNece Lyman
   - Violin 2 – Cymrie Van Drew
   - Viola – Hana Giauque
   - Cello – Dalton Smith

7. Outdoors
   - Piano – Joachim Austin

Joachim Austin is currently working towards his undergraduate degree in Music Composition at BYU. He began learning piano at a young age and has been interested in the field of composition since early high school. Aside from his musical endeavors, Joachim has undergone intensive study of Spanish, Arabic, and Farsi, and is a practiced Japanese Calligrapher. He plans to continue his formal education in music composition with the goal of teaching theory and composition at a university level.

Flight of the Bouncy Ball

A quick, rhythmically complex run on agile voices.

Hooshang Suite

A three-part piano suite named after the Iranian professor and poet Hooshang Farahnakian.

-Bale Behesht(بال بهشت): Wings of Heaven

-Yek Cheshm Kuchek(یک چشم کوچک): A Small Eye

-Yek Cheshm Bozorg(یک چشم بزرگ): A Big Eye

For Three

Originally written for the New York Piano Trio. Three individual voices in temporal proximity, developing separately.

The Stormy Whether

Choreographed by Jenessa Berg. A narrative about decision and Free Will.

Mannheim Pinwheel

An exploration of space and color over time.

Cookies in the Cupboard

Yum!

Outdoors

A short statement on structural development and harmony.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

The BYU Jazz Lab Band

David Faires, *director*

featuring

Guest Artist
Kurt Reeder, *keyboard*

8 April 2016
7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Ko Ko — Duke Ellington

Jump For Joy — Duke Ellington, arr. Ellington/Strayhorn

Rachel Averett, *vocalist*

Christopher Columbus — Andy Razaf and Leon "Chu" Berry, arr. Horace Henderson

St. Louis Blues — W.C Handy, arr. Duke Ellington

Rachel Averett, *vocalist*

Perdido — Lengsfelder, Drake, and Tizol, arr. Duke Ellington

When You're Smiling — Shay, Goodwin, and Fisher, arr. Tom Kubis

INTERMISSION
10 minutes

Billie's Bounce — Charlie Parker, arr. Kurt Reeder

Kurt Reeder, *jazz organ*

Watermelon Man — Herbie Hancock, arr. Mike Kamuf

How Insensitive (Insensatez) — Antonio Carlos Jobim, transl. Norman Gimbel, arr. John Clayton

Mama Llama Samba — Gordon Goodwin

The Awakening — Pat Metheney, arr. Robert Curnow

BYU JAZZ LAB BAND

VOCALS
Rachel Averett

SAXES
Nathan Clark
Mark Henderson
Clark Keele
Amanda Schroath
Tucker Smith

TRUMPETS
Jaden Bueno
Bobby Alger
Sam Dickson
Trent Gibson

TROMBONES
Eric Langlois
Max Richmond
Ben Christensen – bass trombone

RHYTHM SECTION
Hunter Muse – piano
Dan Ankenman – guitar
Vincent Hutchinson – bass guitar
Tyler Hall – drums

BYUarts This musical event is the 174th performance sponsored by the BYU School of Music for the 2015–16 season.

Guest Artist

Kurt Reeder, *keyboard*

Kurt Reeder has followed his love for jazz since age 12 when he began studying jazz exclusively. After a bachelors degree earned at Brigham Young University-Idaho, and Brigham Young University in Jazz Studies on piano, he went on to earn a Masters Degree in Jazz Performance from California State University Fullerton where he had a chance to study and work with amazing musicians in the Southern California Scene, as well as direct the University's salsa band. In the meantime he has had four children with his beautiful wife Candice. Kurt is currently teaching the keyboard masterclass at Pioneer High School for the Performing Arts, under the direction of Caleb Chapman, teaching privately, working as professor of Jazz Piano at Utah Valley University, and freelancing throughout the intermountain west.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

BYU Philharmonic Orchestra

Kory Katseanes, *conductor*

8 April 2016
7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Short Ride on a Fast Machine — John Adams, b. 1947

Nathan Haines, *conductor*

This is in partial fulfillment of the requirements for the master's degree in orchestral conducting.

Variations on a Theme of Haydn — Johannes Brahms, 1833–1897

- Thema. Chorale St. Antoni. Andante
- Variation I. Poco più animato (Andante con moto)
- Variation II. Più vivace (Vivace)
- Variation III. Con moto
- Variation IV. Andante con moto (Andante)
- Variation V. Vivace (Poco presto)
- Variation VI. Vivace
- Variation VII. Grazioso
- Variation VIII. Presto non troppo (Poco presto)
- Finale. Andante

INTERMISSION

Pictures at an Exhibition — Modest Mussorgsky, 1839–1881, arr. Maurice Ravel

- Promenade
- Gnomus
- Promenade
- Vecchio Castello(The Old Castle)
- Promenade
- Tuileries
- Bydlo
- Promenade
- Ballet des Poussins dans leurs Coques (Ballet of Chicks in their Shells)
- Samuel Goldenberg and Schmuyle
- Limoges – Le Marché (Limoge-The Market Place)
- Catacombae – Sepulchrum Romanum (Catacombs-Roman Sepulcher)
- Cum Mortuis in Lingua Mortua (Speaking to the Dead in a Dead Tongue)
- La Cabane sur des Pattes de Poule (The Hut on Fowles Legs)
- La Grande Porte de Kiev (The Great Gate of Kiev)

BYUarts

This musical event is the 162nd performance sponsored by the BYU School of Music for the 2015–16 season.

WINTER 2016 TEAM

VIOLIN I
Meg Terry
Maren Vernon
Adrienne Williams
David Price
Michelle Gardner
Cymrie VanDrew
Lauren Anderson
Annie Bennion
Emily Holmstead
Kirsten Skabelund
Jenny Jones
Marissa Cheney
JessiKate Riley
Nicole Pehrson
DaNece Lyman
Chloe Habert

VIOLIN II
Mary Griffin
Cassidy Erickson
Doug Ferry
Royce Lassley
Joanna Gurr
Collete Jones
Hanna Packard
Travis Hale
Riley Madrian
Jessica Freeman
Annie Sinsel
Catherine Cranney
Christian Garrett
Jacob Ferguson
Melanie Storheim
Bristine Bennion

VIOLA
Caryn Jackson
Devan Freebairn
Adam Garrett
Kristen Leavitt
Ashley Galvez
Emma Wood
Madison Moline
Jessica Denning
Rachel Fairbanks
Hanna Giauque
Sydney Howard

CELLO
Clark Evans
Joseph Woodward
Pono Santos
Lisa Jackson
Lillian Evans
Charles Ferry
Kelly Frazier
Lettie Berrett
Jordan Forest
Dalton Smith
Emily Halling

BASS
Christian Hales
Kelly Oja
Kate Jessop
Cameron Ernst
Raymundo Yazzie
Matt Baird
Abigail Crandall
Edward Reid

HARP
Hannah Cope
Alexah Coon

CELESTE
Nick Harker

FLUTE
Drew Powell
Kimberlynne Romney

PICCOLO
Rachel Smith

OBOE
Rebecca Devonas
Camille Walker

ENGLISH HORN
Christian Tran

CLARINET
Csaba Jevtic-Somlai
Ryan Wing

BASS CLARINET
Jade Bliss

SAXOPHONE
Brittney Woodis

BASSOON
Mei Mei Edwards
Scott Self

CONTRABASSOON
Michelle Fletcher

HORN
William Loveless
Stephanie Baron
Kyli Humphries
Andrew Bjarnson
David Jones

TRUMPET
Logan Anderson
Brandon Burkhardt
Kelsey Goodfellow
Ali Losser
Daniel Welsh

TROMBONE
Lyman McBride
Brian Woodbury

BASS TROMBONE
Daniel Burt

TUBA
Nolan Harris

EUPHONIUM
Liahona Axelson

PERCUSSION
Nathan Hurst
Andrew Allen
Brennan Tolman
David Montgomery
Nate Haines

Upcoming BYU School of Music Events:

BYU SCHOOL OF MUSIC

STRING CHAMBER NIGHT

UNIVERSITY PARKWAY CENTER

1650 NORTH UNIVERISTY AVE

TUESDAY, APRIL 12, 2016

7:30 PM

BYUarts
BYUARTS.COM

FREE!

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Emma Wood

Viola

in Senior Recital

Student of Claudine Bigelow

with

Michelle Papenfuss, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

1:30 p.m.
9 April 2016
Auditorium
Museum of Art

PROGRAM

Siete canciones populares Españolas — Manuel de Falla, 1876–1946

- El Pano Moruno
- Seguidilla Murciana
- Asturiana
- Cancion
- Polo
- Nana
- Jota

Der Schwanendreher (The Swan Turner) — Paul Hindemith, 1895–1963

- Zwischen Berg und tiefem Tal (Between Mountain and Deep Valley)

Sonata — Rebecca Clarke, 1886–1979

- Impetuoso
- Vivace
- Adagio

BYUarts This musical event is the 167th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Katherine Armantrout

Soprano

in Senior Recital

Student of Diane Reich

with

Benjamin Walley, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

1:30 p.m.
9 April 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Hope in Love

Tornami a vagheggiar, from *Alcina*	George Frederic Handel 1685–1759
Comment, disaient-ils	Franz Liszt 1811–1886
Si mes vers avaient des ailes!	Reynaldo Hahn 1874–1947
Ich kann's nicht fassen, nicht glauben	Robert Schumann 1810–1856
Morgen!	Richard Strauss 1864–1949

Michele Gardiner, *violin*

Despair

Morir, voglio	Emanuele Astorga 1681–1757
Verborgenheit	Hugo Wolf 1860–1903
Chanson Triste	Henri Duparc 1848–1933

Hope in Self

Un marito, donne care, from *La finta semplice*	Wolfgang Amadeus Mozart 1756–1791
If I…	Lori Laitman b. 1955
Quando men vo, from *La bohéme*	Giacomo Puccini 1858–1924

Faith

I Never Saw a Moore	Henry Mollicone b. 1946
God Made a Little Gentian	
Along With Me	Lori Laitman b. 1955
Wondrous Love	David Fletcher b. 1958

Laurie's Song, from *The Tenderland*	Aaron Copland 1900–1990

BYUarts

This musical event is the 166th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Pono Santos
Cello

in Senior Recital

Student of Michelle Kesler and Garrick Woods

with

Forrest Howell, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

3:30 p.m.
9 April 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Cello Sonata in C Major, op. 119 — Sergei Prokofiev, 1891–1953

- Andante Grave
- Moderato
- Allegro, ma non troppo

INTERMISSION

12 Variations in G Major on "See the conqu'ring hero comes" from Handel's *Judas Maccabaeus*, WoO 45 — Ludwig van Beethoven, 1770–1827

Les Chants de L'Agartha — Guillaume Connesson, b. 1970

- Sous le desert de Mongolie
- La Biblioteque des Savoirs perdus
- Danse devant le Roi du Monde

BYUarts This musical event is the 169th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Andrew Larsen

Saxophone

in Senior Recital

Student of Ray Smith

with

Jayne Galloway, *piano*
Nick Wagstaff, *piano*
Chris Morgan, *bass*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

4:00 p.m.
9 April 2016
Auditorium
Museum of Art

PROGRAM

Clarinet Sonata no.2 in Eb Major, op. 120 — Johannes Brahams
Allegro amabile — 1833–1897

Concerto no. 2 for Flute and Orchestra in D, K331 — Wolfgang Amadeus Mozart
Allegro aperto — 1756–1791

Sonata for Alto Saxophone and Piano, op.29 — Robert Muczynski
Andante Maestoso — 1929–2010
Allegre Energico

INTERMISSION

Kahji — George Adams
1940–1992

Lazy Bird — John Coltrane
1926–1867

Blues for Alice — Charlie Parker
1920–1955

Lush Life — Billy Strayhorn
1915–1967

BYUarts

This musical event is the 170th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Kate Jessop
String Bass

in Recital

Student of Eric Hansen

with

Louisa Gough, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Education

5:30 p.m.
9 April 2016
Room 229
University Parkway Center

PROGRAM

Beaumont Rag	American Folk Tune Arr. by Eric Hansen and Shmath
Bach to Blues	John Clayton b. 1952
Cadenza and Dance	Frank Proto b. 1941
Meditation	Jules Massenet 1842–1912
Concerto in A major for Double Bass and Piano Allegro moderato Adagio guisto Largo	Domenico Dragonetti 1763–1846

BYUarts

This musical event is the 171st performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Evening of Percussion

PercussionEnsemble
Ron Brough, *director*

Gamelan Bintang Wahyu
Balinese Percussion Orchestra
Jeremy Grimshaw, *director*

Panoramic Steel
Ron Brough, *director*

9 April 2016
7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Triplets — George Hamilton Green

Nathan Hurst, *xylophone*

Back Talk — Harry Breuer

Nathan Haines, *xylophone*

In Contact — David Skidmore

Mvt. 3 - Driving

PERCUSSION ENSEMBLE

THE GROUP:

Chris Clegg — Nathan Haines — Nathan Hurst

Godeng Miring — trad. Banjar Pagan Kelod, in Denpasar

Kecak — trad.

GAMELAN BINTANG WAHYU
BALINESE PERCUSSION ORCHESTRA

THE GROUP:

Jordan Routt and Stuart Wheeler, *teaching assistants*

Hannah Bradshaw	Christian Darais	Dirk Elzinga
Alyssa Howard	Lour Kuttab	Josie Layton
Myrna Layton	Sheri Lynn Millard	Laura Paxton
Connor Peck	Jordan Routt	Kylie Routt
Scott Russon	Tyler Shelton	Meg Sorensen
Nicolas Totten	Alex Vincent	Mary Wells
Stuart Wheeler	Sara White	

Linus & Lucy — Vince Guaraldi

Tropical Allusions — Andy Narell

Plenty Lovin' — Ray Holman

PANORAMIC STEEL

THE GROUP:

Andrew Allen	Rebecca Brimley	Jared Collier
Peyton Ford	Christina Hurlbut	Kalai Leauanae
David Montgomery	Jane Nielsen	Jamison Orton

Godeng Miring comes from a tradition that has escaped near-extinction: the semar pegulingan repertoire of the Balinese palaces. This refined, elegant repertoire was developed in the courts of Bali's old pre-colonial royal families, and was nearly forgotten when many of the nobility were removed from power by the Dutch over a century ago. Dr. Grimshaw learned this piece from Pak Kadek Sumara, one of only a handful of teachers who still know this classic court repertoire, at Mekar Bhuana conservatory.

Kecak (pronounced "kuh-chock") is a form of Balinese performance involving dance, pantomime, movement, costumes, singing, chanting, and vocal percussion. Although it has roots in the ancient purification rituals known as sanghyang, it was developed into a theatrical spectacle in the early twentieth century. A typical kecak performance could last forty minutes or more and involve various characters in costume venturing into the middle of the circle of chanters to act out scenes from the Hindu epic, Ramayana. In this abridged version, based on an arrangement taught to Dr. Grimshaw by Ida Bagus Mas at the arts conservatory in Denpasar, we see the ensemble of chanters imitating various forces of nature—wind, water, a mountain—as well as the fierce butukala, or Balinese gargoyles, and the armies of monkeys that assist Prince Rama in his quest to rescue his kidnapped wife, Sita. A section of this arrangement, however, is subjected to contemporary treatment, borrowed from I Dewa Beratha and the musicians of Çudamani, a gamelan ensemble from the village of Pengosekan. Their layered Balinese beat-boxing style interrupts the traditional kecak, and eventually blends with it to bring the performance to a close.

Gamelan Bintang Wahyu was founded in the fall of 2008 to bring to Utah music of Bali, an island in Indonesia. Though relatively small, Bali boasts dozens of different styles of music, each with its own particular set of instruments. Our Balinese gamelan is a relatively new type known as samaradana. This type of gamelan is tuned in such a way as to allow players to play on a single set of instruments a number of different types of traditional gamelan styles. Consequently, we are able to bring onto one stage many different gamelan styles, including music created for royal courts, village competitions, funerals, temple ceremonies, and social gatherings. Our repertoire has included works by living composers as well as music that is likely several hundred years old.

Balinese music requires and celebrates intense coordination between players, and exemplifies the strong emphasis Balinese culture places on cooperation and community. In that spirit, our group includes music majors and non-majors, as well as faculty and staff members. If you are interested in joining or

learning more about our ensemble, find us on Facebook or email Dr. Grimshaw at jeremy.grimshaw@byu.edu.

Gamelan Bintang Wahyu would like to thank the BYU School of Music and the College of Fine Arts and Communications for the purchase of these wonderful instruments. We would also like to thank the teachers who have helped our ensemble to grow and expand its repertoire since its founding in 2008, including I Made Sumara from Pagan Kelod, Vaughn Hatch and Pande Ganha of Mekar Bhuana Conservatory, I Dewa Berata of Çudamani, Ida Bagus Mas of the Institut Seni Indonesia (Denpasar), I Made Lasmawan and I Putu Hiranmayana of Gamelan Tunas Mekar in Colorado, I Ketut Gede Asnawa of University of Illinois at Urbana-Champagne, and Edmundo Luna and Wayne Vitale, both formerly of Gamelan Sekar Jaya.

BYUarts This musical event is the 161st performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Lillian Evans
Cello

in Sophomore Recital

Student of Michelle Kesler and Garrick Woods

with

Lynsie Brown, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
9 April 2016
Chapel
University Parkway Center

PROGRAM

Cello Suite no. 3 — Johann Sebastian Bach, 1685–1750

- Prelude
- Allemande
- Courante
- Sarabande
- Bourree
- Bourree
- Gigue

Cello Concerto in E Minor, op. 85 — Sir Edward Elgar, 1857–1934

- Adagio—Moderato
- Lento—Allegro molto
- Adagio
- Allegro—Moderato—Allegro, ma non troppo—Poco piu lento—Adagio

Love Story meets Viva La Vida — arr. Piano Guys

McKenna Kirby, *cello*
Lillian Evans, *piano*

BYUarts This musical event is the 173rd performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Rebecca Renée Devonas
Oboe

in Senior Recital

Student of Geralyn Giovannetti

with

Forrest Howell, *piano*
Levente Medvedcsky, *organ*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
9 April 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in C minor, HWV 366 — George Frideric Handel, 1685–1759
- Largo
- Allegro
- Adagio
- Bourrée anglaise—Allegro

Morceau de Salon — Johann Wenzel Kalliwoda, 1801–1866

Four Personalities (2007) — Alyssa Morris, b. 1984
- Yellow
- White
- Blue
- Red

INTERMISSION

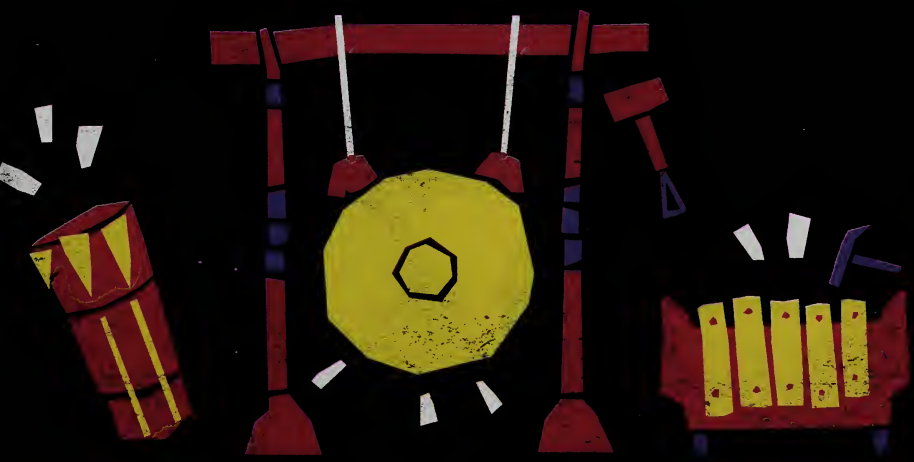
Oboe Concerto (1944) — Ralph Vaughan Williams, 1872–1958
- Rondo Pastorale
- Minuet and Musette
- Scherzo

BYUarts

This musical event is the 172nd performance sponsored by the BYU School of Music for the 2015–2016 season.

BYU SCHOOL OF MUSIC

SHAKE RATTLE 3 ROLL!



[illegible] FAMILY CONCERT SERIES

[illegible]NORAMIC STEEL PERCUSSION ENSEMBLE

[illegible]

[illegible]MELAN BINTANG WAHYU

[illegible]

[illegible] APRIL [illegible]

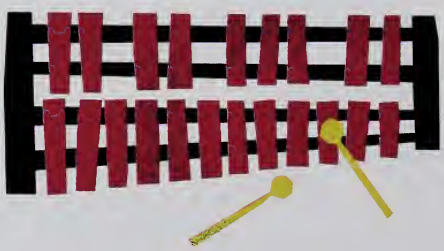
BYUarts
BYUARTS.COM

Percussion Ensemble

A percussion ensemble uses only instruments that are hit or shaken to make sound. For example, on a xylophone, a percussionist hits wooden bars of different sizes to make a musical sound.

In the 1900s George Hamilton Green became famous for playing the xylophone, and for making the xylophone famous. When he was a teenager, he could play more than 300 pieces by heart. By the time he was twenty-two, he was called "the fastest, most artistic, and most wonderful xylophonist" in the world! He composed the ragtime music you will hear in the concert today.

Nathan Hurst, a percussion performance major, will play "Triplets." Chris Clegg, a music education major, has a surprise for you when he plays "Xylophonia."



Can you draw your own xylophone with all the parts?

Panoramic Steel

What is a steel band? First you cut off the top part of a 55-gallon steel drum, then you hammer and shape the flat top until it makes different sounds when you hit it in different places. The steel drums, or "pans," combine with various Latin percussion instruments to create an amazing musical sound! BYU's award-winning Panoramic Steel band combines both "pan" and "steel" in its name.

Steel bands originated in Trinidad and Tobago. The instruments you are hearing today were built by Ellie Mannette, who is considered a national hero in his country of Trinidad. He even has some of his instruments on display at the Smithsonian Institute in Washington D.C.

Tobago

Trinidad

Activity

Group some canned foods from your kitchen into a circle. Use an old spoon or two to tap and listen to the different sounds they make. Create your own melodies on your kitchen steel band!

Gamelan

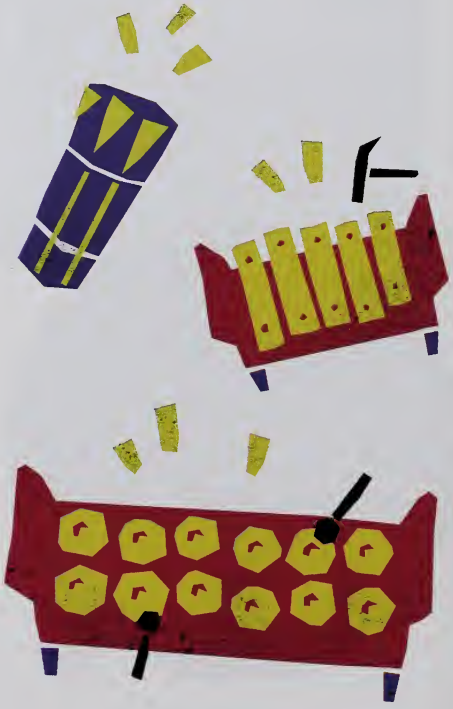
Gamelan (pronounced "GAH-ma-lon") is an orchestra made up of mostly percussion instruments—metal xylophones, drums, and gongs, with a few bamboo flutes. It comes from the island of Bali, in the country of Indonesia

BYU's gamelan is called "Gamelan Bintang Wahyu." Bintang means "star" and "Wa-hyu" means "vision." So our name means something like "Vision of a Star," or "Star of Vision." Also, it's kind of a word joke: if you leave out the "tang" in Bintang" it sounds like "Bi-Wah-Yu" -- BYU!

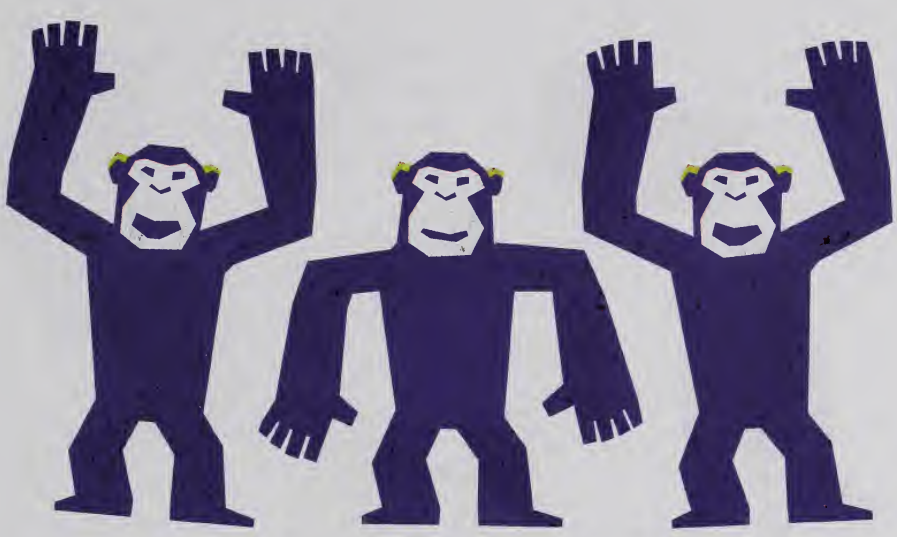
Activity

Sometimes the players take turns playing notes so fast they blend together into a melody, sort of like the way the teeth on each side of a zipper zip together!

Trade off counting with a friend—you say 1-3-5-7-9 and your friend says 2-4-6-8-10. See how fast you can count! Sing a song you both know, but trade off singing each word. You sing "Mary....a.....lamb" and your friend sings "....had.....little....." See if you can sing the whole song without stopping. That's kind of what it's like to play gamelan!



Godeng Miring and Kecak



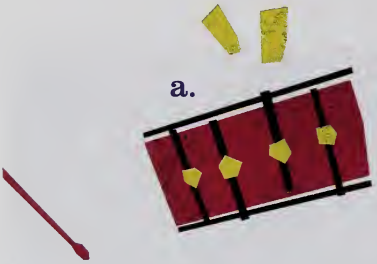
We'll play one old piece and one new one. Godeng Miring is a type of piece that long ago would have been played in a palace for a king. It has three sections that the Balinese compare to parts of the body: the fast opening section is the "kawitan" or head, the slow middle section is the "pengawak" or trunk, and the fast ending section is the "pengecet" or tail/feet.

The new piece, Kecak, doesn't use instruments at all. It's a kind of Balinese chant in which the performers use their voices to imitate percussion instruments like gongs and drums, and use their bodies to mimic different things in nature, like water, trees, and even monkeys!

You can try out some of the sounds of Kecak:

- To make the basic kecak chant, you just say "CHOCK!"
- To imitate a high drum you say: "TOOT"
- To imitate a low drum you say: "DEG"
- To imitate a little gong you say: "BONG"
- To imitate a big gong you say: "SUUU-D-D-D-D-D"

Membranophones / Idiophones



A **Membranophone** is any instrument that makes sound by vibrating a stretched membrane, like the top of a drum. You start the sound by hitting, scraping or pulling.

Activity

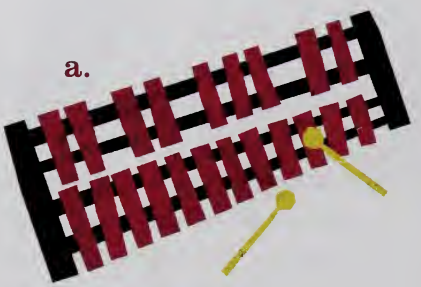
Can you name these membranophones?
How many others do you know?

ANSWERS: A. SNARE DRUM, B. KETTLE DRUM, C. CONGA DRUMS

An **Idiophone** is any instrument that primarily makes sound by the whole instrument vibrating, like a wooden block. You usually start the sound by striking or shaking it.

Activity

Can you name these idiophones?
How many others do you know?



ANSWERS: A. XYLOPHONE, B. WOODEN BLOCK, C. MARACAS

Aerophones / Chordophones

An **Aerophone** is any instrument that primarily makes sound by causing air to vibrate, like a whistle. Sometimes, lips or wooden reeds are used, like a duck call. You usually start the sound by blowing into it or over an airhole. Sometimes, lips or wooden reeds are used.

Activity

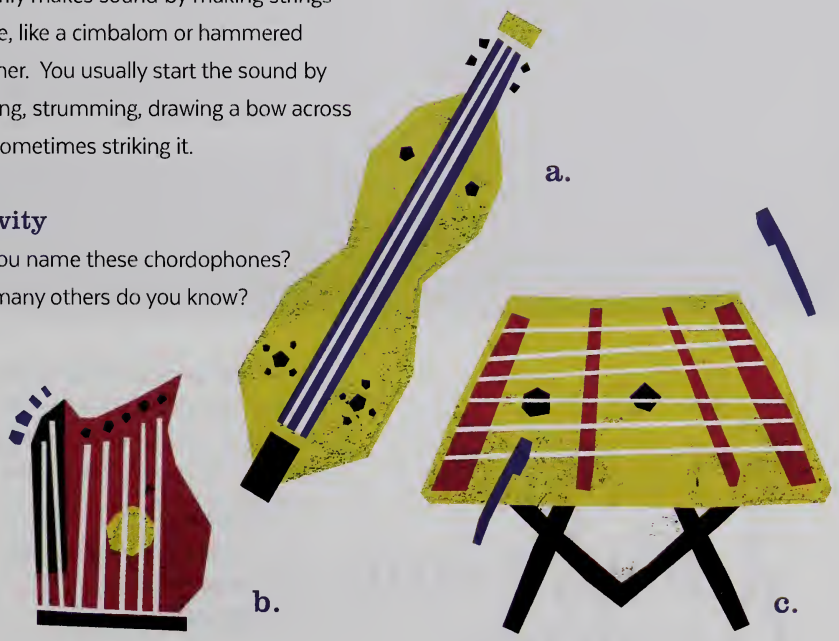
Can you name these aerophones?
How many others do you know?

ANSWERS: A. TUBA, B. CLARINET, C. TRUMPET D. WHISTLE

A **Chordophone** is any instrument that primarily makes sound by making strings vibrate, like a cimbalom or hammered dulcimer. You usually start the sound by plucking, strumming, drawing a bow across it, or sometimes striking it.

Activity

Can you name these chordophones?
How many others do you know?



ANSWERS: A. DULCIMER, B. ZITHER, C. HAMMER DULCIMER

Band Members and Program

BYU Percussion Ensemble

Ron Brough, director

[illegible]

Triplets by George Hamilton Green

Johnny arranged by Don Hannah

Xylophonia by Joe Green

[illegible]

Chris Clegg, Nathan Haines,
Nathan Hurst, Ron Brough

BYU Steel Band

Ron Brough, director

[illegible]

Linus & Lucy by Vince Guaraldi

Tropical Allusions by Andy Narell

Tenor pan soloist - Peyton Ford

Washington Post by John Phillip Sousa

[illegible]

Kalai Leauanae, David Montgomery,
Peyton Ford, Christina Hurlbut, Andrew Allen,
Becca Brimley, Jane Nielsen, Jared Collier,
Jamison Orton

BYU Gamelan Bintang Wahyu

Jeremy Grimshaw, director

Jordan Routt and Stuart Wheeler,
teaching assistants

[illegible]

Godeng Miring (traditional)
from Banjar Pagan Kelod, in Denpasar
Kecak (traditional/contemporary)

[illegible]

Hannah Bradshaw
Christian Darais
Dirk Elzinga
Alyssa Howard
Lour Kuttab
Josie Layton
Myrna Layton
Sheri Lynn Millard
Laura Paxton
Connor Peck
Jordan Routt
Kylie Routt
Scott Russon
Tyler Shelton
Meg Sorensen
Nicolas Totten
Alex Vincent
Mary Wells
Stuart Wheeler
Sara White

[illegible]

Young Musicians Academy

BRIGHAM YOUNG UNIVERSITY

The BYU Young Musicians Academy is a series of weekly music classes for preschool children and their parents. The program runs from September 2016–March 2017, and offers the following classes on Saturday mornings:

- Parent/Toddler (20 months–2-year-olds)
- Music Explorers (3-year-olds)
- Music Makers (4 & 5-year-olds)

Online registration will begin in April 2016. To learn more and register, visit childrensmusic.byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

String Chamber Night

Alexander Woods, *conductor*

12 April 2016
7:30 p.m.
University Parkway Center
Provo, Utah

PROGRAM

Alla Rustica	Andre Jolivet
Piano Quartet in G Minor Allegro Larghetto	Wolfgang Amadeus Mozart 1756–1791
String Quintet in C Major Scherzo	Franz Schubert 1797–1828
Three Watercolors Autumn Evening Serenade	Phillipe Gaubert
String Quartet in F Major Allegro Moderato-tres doux Assez Vif-tres rythme	Maurice Ravel 1875–1937
Wildfire	Clark Evans
String Quartet no. 8 Largo Allegro Molto	Dmitri Shostakovich 1906–1975

BYUarts

This musical event is the 180th performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

University Chorale

DAY SECTION
Jennifer Heder, *conductor*

In partial fulfillment of the requirements for
the Masters degree in choral conducting

EVENING SECTION
Paul Broomhead, *conductor*

12 April 2016
7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center

DAY SECTION

Kameron Kavanaugh, *assistant*
Heidi Webb and CJ Madsen, *accompanists*

PROGRAM

ON PILGRIMAGE

Saints Bound for Heaven — Trad. American Folk Hymn, arr. Mack Wilberg

Take My Life, and Let It Be — Henri Abraham Cesar Malan, 1787–1864, arr. Benjamin Harlan

ON CHRIST

Agnus Dei — Giovanni Battista Pergolesi, 1710–1736

Domine Fili Unigenite, from *Gloria in D Major no. 7* — Antonio Lucio Vivaldi, 1678–1741

University Strings

Ubi Caritas — Ola Gjeilo, b. 1978

ON LOVE

Across the Sea — Felix Mendelssohn, 1809–1847

Der Gang zum Liebchen, from *Drei Quartette op. 31, no. 3* — Johannes Brahms, 1833–1897

ON ENDURING

Soon Ah Will Be Done — Trad. African American Spiritual, arr. William L. Dawson

Take Me to the Water — Trad. African American Spiritual, arr. Rollo A. Dilworth

EVENING SECTION

PROGRAM

CELEBRATION OF THE SAVIOR

O Be Joyful, from *Into His Courts with Praise* — Donald McCullough

Kody Euteneier, *trumpet*
David Montgomery, *timpani*
Levente Medveczky, *organ*

Jesus, Lord, We Look to Thee — Dan Forrest

Amy Desposorio, *piano*

Praise, My Soul, the King of Heaven — Mack Wilberg

Levente Medveczky, *organ*

FROM THE BAROQUE ERA

Lamentation — G. F. Handel

Amy Desposorio, *piano*

Verbum Caro Factum Est (Thus the word was made as flesh) — Hans Leo Hassler

LATIN BEATS

El Grillo (The cricket) — Dan Davison

Catherine Winters, *flute*
Rylan Sturm, *piano*
Matthew Dewsnup, *shaker*
Arenui Anderson, *guiro*
James Adams, *cabasa*
Elizabeth Anderson, *claves*
Holly Christensen, *bongos*

Hearts Beat Together — Emilio Sole–Sempere

Forrest Howell, *piano*
Tyler Hall, *timbale/bells*
Jordan Turner, *conga*
Holly Christensen, *bongos*
James Adams, *cabasa*
Matthew Dewsnup, *shaker*

BYUarts

This musical event is the 176th performance sponsored by the BYU School of Music for the 2015–16 season.

DAY SECTION ROSTER:

Andersen, John
Anderson, Danielle
Averett, Camille
Averett, Sarah
Banks, Alexis
Barfuss, Marysa
Barker, Abigail
Barrow, Madison
Bastidas, Flor
Beazer, Nicholas
Beck, Madeline
Bell, Christian
Bittner, Daniel
Booth, McCall
Bowers, Amanda
Boyce, Daniel
Bradley, Jennifer
Brady, Savannah
Brown, McKenna
Brown, Taylor
Burton, Jocelyn
Bushman, Blaine
Calderwood, Keith
Carlson, Samuel
Carroll, Melany
Chaves, Luis
Cheney, Brian
Clark, Elizabeth
Clarke, Carissa
Clegg, Caitlyn
Clinger, Kendall
Comsa, Darian
Cookson, Cozette
Cummings, Joel
Dahl, Matthew
Dawson, Daniel
De Assis, Desiree
DeWeese, Skylar
Dial, Candice
Dodson, Angelina
Duncan, Abigail
Duvall, Jennifer
Ellsworth, Haley
Evans, Kristen
Failes, Camille
Findlay, John
Fitzgerald, Tawnie
Foster, ShaNae
Gale, Sabrina
Greenhalgh, Alisa
Hale, Peter Clark
Hamblin, Claire
Hardman, Amanda
Harris, Natalie
Harwood, Jefferson
Haskell, Boyd
Haskell, Kyler
Hebbert, James
Hill, Heidi
Hinton, Eleise
Hodgson, Matthew
Hogan, Matthew
Howard, Jonathan
Hughes, Taylor
Hull, Camille
Irizarry, Brittany
Irizarry, Megan
Jackson, Emily
Jackson, Kathryn
Jackson, Rebecca
James, Nicole
Jardine, Annelise
Jensen, Clark
Jensen, Collin
Kelly, Kirsten
Kezele, Alicia
King, Parker
Klein, Silvia
Knapp, Alyssa
Law, Kyrie
Leavitt, Melanie
Lewis, Benjamin
Little, Julia
Maxwell, Samuel
McKendrick, Curtis
Mckeown, Naomi
Miller, J Scott
Milner, Samantha
Morgan, Travis
Moss, Sean
Mouser, Tate
Nay, Avory
Nicholls, Lauren
Nuttall, Garrison
O'Neill, Colin
Oliveira, Dan
Pack, Jeremy
Parks, Jordann
Penrod, Corinne
Peters, Hanna
Peterson, Erica
Pettijohn, Abigail
Pettijohn, Genevieve
Pingel, Edward
Proctor, Michaela
Rakozy, Jacob S
Rawlins, Jeremy
Reese, Alyssa
Regis, Emily
Reynolds, Linzie
Rino, Alison
Robinson, Anne
Roos, Garrett Taylor
Rose, Kailee
Roundy, Matthew
Rowley, Sarah
Ruesch, Michael
Savage, Leah
Scott, Marissa
Smith, Courtney
Solomon, Erica
Sorenson, Sophia
Spurgeon, Kenley
Steadman, Cassidee
Steinacker, Skylie
Stevens, Emily
Stevenson, Andrew
Strickland, Zachary
Swalberg, Landon
Taylor, Grace
Thatcher, Margret
Thornock, Mackenzie
Thoroughman, Keturah
Ward, Joseph
Watkins, Ross
Watts, Caden
Welburn, Kyle
Welch, Taylor
Werner, Andrew
Werner, John
West, Ryan
Wheat, Joseph
Winters, Stacia
Wood, Bailey
Yager, Samantha
Zuniga, David

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Nicole Pehrson
Violin

in Senior Recital

with

Jayne Galloway, *piano*

Student of Monte Belknap

Required for the Bachelors of Music Degree
with an Emphasis in Performance

5:30 p.m.
3 May 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata no. 1 in G minor, S. 1001 — Johann Sebastian Bach, 1685–1750
- Adagio

Violin Concerto no. 2, H. 293 — Bohuslav Martinů, 1890–1959
- Andante—Poco allegro
- Andante moderato
- Poco allegro

INTERMISSION

Romance in F minor, op. 11 — Antonín Dvořák, 1841–1904

Valse-Scherzo, op. 23 — Pyotr Il'yich Tchaikovsky, 1840–1893

BYUarts This musical event is the 175th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Valerie McDougal

Organ

in Graduate Recital

Student of Brian Mathias and Andrew Unsworth

Required for the Masters of Music Degree
with an Emphasis in Performance

7:30 p.m.
17 May 2016
Assembly Hall on Temple Square
Salt Lake City, Utah

PROGRAM

Praeludium in G Minor, BuxWV 149	Dieterich Buxtehude 1637–1707
Schmücke dich, o liebe Seele, BWV 654 Von Gott will ich nicht lassen, BWV 658	Johann Sebastian Bach 1685–1750
Rondo alla celtica (2001)	Hans-André Stamm b. 1958
Symphony no. 3 in F-sharp Minor, op. 28 Adagio	Louis Vierne 1870–1937
Organ Sonata no. 8 in E Minor, op. 132 Fuge Intermezzo Scherzoso Passacaglia	Josef Rheinberger 1839–1901

BYUarts This musical event is the 176th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

Chamber Music of Richard Faith

Woodsmusick Ensemble

Alexander Woods, *violin/viola*
Aubrey Woods, *violin*
Garrick Woods, *cello*
Rex Woods, *piano*
Christian Smith, *bassoon*

24 May 2016
5:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Divertimento — Richard Faith, b. 1926

- Larghetto
- Vivace
- Andante espressivo
- Andante
- Allegro con fuoco

Trio for Violin, Cello, and Piano

- Moderato, espressivo
- Andante espressivo
- Allegro, scherzando

INTERMISSION

Quintet for Violin, Viola, Cello, Bassoon, and Piano

- Largo espressivo
- Allegro
- Andante
- Moderato
- Allegro risoluto

BYUarts This musical event is the 177th performance sponsored by the BYU School of Music for the 2015–16 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Grace Algecera

Piano

in Senior Recital

Student of Richard Anderson

Required for the Bachelors of Music Degree
with an Emphasis in Performance

5:30 p.m.
8 June 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in F Major, K. 46, L. 433
Sonata in D Minor, K.9, L. 413

Domenico Scarlatti
1685–1757

Sonata in A Minor, D. 784
- Allegro giusto
- Andante
- Allegro vivace

Franz Schubert
1797–1828

Etude no. 16, "Pour Irina"

György Ligeti
1923–2006

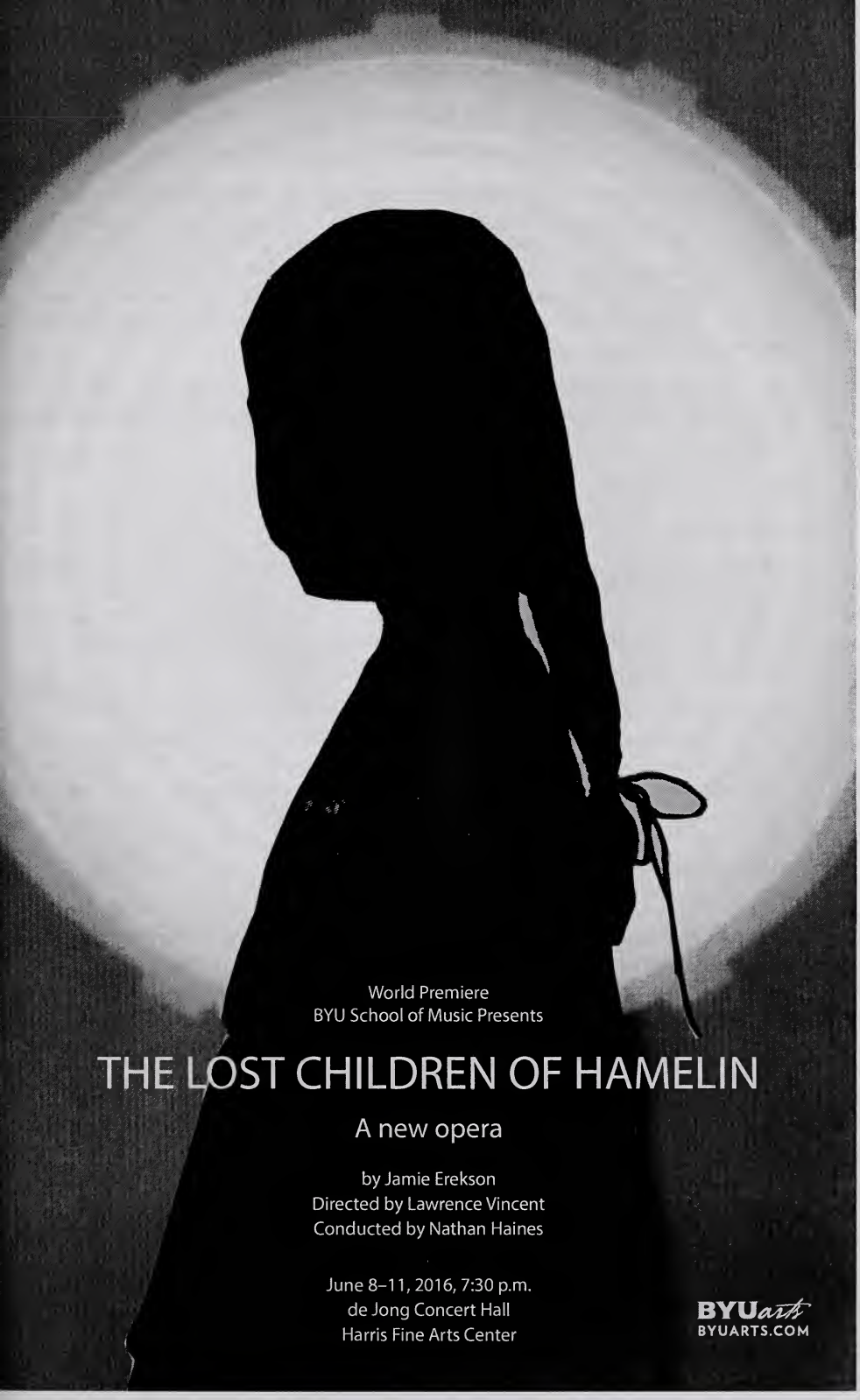
Transcendental Etude no. 4, op. 11, "Terek"

Sergei Lyapunov
1857–1918

Estampes
- Pagodas
- La soiree dans Grenade
- Jardins souls la pluie

Claude Debussy
1862–1918

BYUarts This musical event is the 182nd performance sponsored by the BYU School of Music for the 2015–2016 season.


World Premiere
BYU School of Music Presents
THE LOST CHILDREN OF HAMELIN
A new opera
by Jamie Erekson
Directed by Lawrence Vincent
Conducted by Nathan Haines
June 8–11, 2016, 7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center
BYUarts
BYUARTS.COM

Director's Note

Over the last 19 years, Brigham Young University has presented several operatic world premieres. This spring, we have another rare opportunity to introduce new opera to our university and our community audience. Written by a former BYU student Jamie Erekson, *The Lost Children of Hamelin* sheds new light on the old tale of The Pied Piper.

I would like to thank those members of the production team without whom the realization of this opera would not have been possible. A special thanks to our conductor, Nathan Haines, for his many hours assembling and rehearsing the orchestra. Likewise, Nicolas Giusti has tirelessly worked with both Jamie and Nathan in preparing the orchestral score. Seasoned and incredible musicians in their own right, Barbara Allen and Nicolas Giusti have dedicated countless hours to coaching the cast to ensure their optimal performances.

Above all, Jamie Erekson's contagious energy and passion have inspired the creative team, the crew, and the cast members to share his vision and create what you will see this evening.

Dr. Lawrence Vincent

Composer's Note

A couple of years ago my brother gave me a book of fairy tales for my birthday. As I read the works of Hans Christian Anderson and the Grimm brothers, I noticed that many of their stories are about adults mistreating children. I eventually took three of these stories, (The Little Match Girl, Hansel and Gretel, and The Pied Piper) and brought them together to create my own fairy tale.

The opera begins in Germany, 1295. Those who once worshiped the power of earth, air, water, and fire are now expected to fully embrace Christianity. And what was once a vibrant town filled with laughter and children is now quietly dying off. The village of Hamelin has no children; they were taken eleven years ago by the piper. A note was posted on the bell tower threatening death to the inhabitants of the town if a child is ever found in the village again. Anna still believes they will return, but her hope falters when a little girl stumbles into town and sets into motion a series of events that reveal the true identity of the piper and the fate of the lost children.

This story is rooted in history. There are many different versions of the legend of the Pied Piper, but the Lüneburg manuscript (c. 1440–50) gives the earliest surviving account: "In the year 1284 on the day of Saints John and Paul on the 26th of June, 130 children born in Hamelin were led away by a piper clothed in many colors to their Calvary near the hills, and lost."

Tourists come from all over the world to experience the story of the Pied Piper in the city of Hamelin. They take tours and watch musicals, plays, and reenactments. To this day, it is forbidden to dance or play music on Bungelosenstrasse, the street where the children were purportedly last seen before they disappeared.

Although the story of the opera stems from relatively ancient history, this production is an amalgam of many contemporary elements including film, pre-recorded sound, musical theatre and cinematic music. I drew from a variety of composers ranging from Bach and David Lang to Sondheim and James Newton Howard. My hope is to appeal to contemporary sensibilities while still respecting the rich heritage of operatic tradition.

Jamie Erekson

Setting: 1295, The Village of Hamelin, Germany

Scene I: Town Square

Scene II: Lange's House, Riverbank, Town Square

Scene III: Town Square, Riverbank, Lange's house

Scene IV: Town Square, Riverbank

Scene V: Town Square, Riverbank, Six Months Later

Scene VI: Lange's House

Cast

	WEDNESDAY / FRIDAY	THURSDAY / SATURDAY
Anna	Chandra Pack	Dru Daniels
Josef	Jordan Reynolds	Solomon Reynolds
Frau Lange	Elise Read	Elise Read
Heilein	Isaac Carlin	Tyrell Wilde
Rattenfanger	Brennon Nelson	Brennon Nelson
Gretel	Hannah Moore	Hannah Moore

Octet

Arna	Anna Hawkes	Anna Hawkes
Kressida	Kyra McClellen	Kyra McClellen
Anya	Elisabeth Coleman	Elisabeth Coleman
Freyja	Alicia Fairbanks	Alicia Fairbanks
Konradt	Ben Bird	Ben Bird
Talan	McKay Elwood	McKay Elwood
Rudolf	Cameron Mayo	Cameron Mayo
Schmidt	Braden Rymer	Braden Rymer

Orchestra

VIOLIN I
Megumi Terry
Nicole Pehrson
Mary Griffin
Elaura Gustafson

VIOLIN II
Danece Lyman
Hannah Boekweg
Travis Hale
Tyler Quirante
Saralee Dunster

VIOLA
Emma Dallon
Andrew Means
Ashton Brown
Adam Sierra

CELLO
Clark Evans
Joseph Woodward
Pono Santos
Stephanie Martins
Sara Patterson
Elizabeth Ashby
Michelle Baek

BASS
Heather Oliphant
Shelby Hornback

FLUTE
Derek Crane
Katy Dallon

CLARINET
Courtney Brown
Leslie Sampson

BASSOON
Mei Mei Edwards
Caleb Hill

HARP
Clarissa McLaren

PERCUSSION
Whitney Christensen
Jordan Turner
Talmage Haines

PIANO
Michelle Papenfuss
Debbie Robertson

Production Staff

Director	Lawrence Vincent
Conductor	Nathan Haines
Composer/Librettist	Jamie Erekson
Production Stage Manager	Julianne Francisco
Production Manager	Jennifer Reed
Scenic Designer/Projections	Bradlee Hager
Puppet Show Video	Davey Erekson
Vision Video Director	Davey Erekson
Vision Cinematographer	Jason Hatfield
Lighting Designer	Michael Handley
Costume Designer	Jaynanne Meads
Makeup & Hair Designer	Marnee Porter
Sound Designer	Adam Millet
Orchestral Advisor	Nicholas Guisti
Vocal Coach	Barbara Allen Nicholas Guisti
Accompanist	Michelle Papenfuss Debbie Robertson
Assistant Stage Manager	Sherry Kopischke Nicole Schofield
Technical Director	Travis Coyne
Costume & Makeup Shops Manager	Donnette Perkins
Supertitles	Jessica Baird Daniel Perez Recendez
Supertitle Operator	Ruth Ellis
Makeup Crew	Courteney Shipley Morgan Gunter
Wardrobe Crew	Rachel Alyworth Brittni Henretty Sean Worsley Morgan Gunter
Poster Art	Laura Atkinson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Chloe Hopper
Violin

in Junior Recital

Student of Alexander Woods

with

Jayne Galloway, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
8 June 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata no. 2 in A Minor — Johann Sebastian Bach, 1685–1750
- Andante

Sonata no. 21 in E Minor — Wolfgang Amadeus Mozart, 1756–1791
- Allegro
- Tempo di Minuetto

INTERMISSION

Concerto no. 1 in G Minor — Max Bruch, 1838–1920
- Allegro moderato
- Adagio
- Allegro energico

BYUarts This musical event is the 178th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Anna Nielsen

Piano

in Senior Recital

Student of Richard Anderson

Required for the Bachelors of Music Degree
with an Emphasis in Performance

3:30 p.m.
10 June 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Fantasie in C Minor, K. 475	Wolfgang Amadeus Mozart 1756–1791
Nocturne in B-flat Minor, op. 9, no. 1	Fryderyk Franciszek Chopin 1810–1849
Nocturne in B-flat Major, op. 33, no. 5	Gabriel Fauré 1845–1924
Trois Novelettes Novelette no. 1 in C Major Novelette no. 2 in B-flat Minor Novelette no. 3 in E Minor	Francis Poulenc 1899–1963
Before Sleep and Dreams V. Before Sleep and Dreams	Aaron Jay Kernis b. 1960
15 Hungarian Peasant Songs and Dances	Béla Bartók 1881–1945

BYUarts This musical event is the 179th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Anna Boucher
Oboe

in Junior Recital

Student of Geralyn Giovannetti

with

Michelle Papenfuss, *piano*
Brianna Nay, *horn*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
10 June 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata RV 34 in B-flat — Antonio Vivaldi, 1678–1741
- Adagio
- Allegro
- Largo
- Allegro

Fantaisie Pastorale (1939) — Eugene Bozza, 1905–1991

Brokenvention for oboe, horn, and piano (2011) — Alyssa Morris, b. 1986

INTERMISSION

Concerto in C Major K. 314 (1777) — Wolfgang Amadeus Mozart, 1756–1791
- Allegro aperto
- Adagio non troppo
- Rondo allegretto

BYUarts This musical event is the 183rd performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Cyrena Fifield Mendoza

Piano

in Recital

Student of Scott Holden

Required for the Bachelors of Arts Degree
with an Emphasis in Music

5:30 p.m.
11 June 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Widmung — Robert Schumann
Transcribed by Ferencz Liszt — 1810–1856

Nocturne in F Major, op. 15 no. 1 — Fryderyk Franciszek Chopin
1810–1849

Sonata in B-flat, K333 — Wolfgang Amadeus Mozart
1756–1791
- Allegro
- Andante cantabile
- Allegretto grazioso

Jeux D'eau — Maurice Ravel
1875–1937

Concerto in F — George Gershwin
1898–1937
- Allegro

Spencer Hodgson, *piano*

BYUarts This musical event is the 180th performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Brennan Tolman

Percussion

in Junior Recital

Student of Ron Brough

with

Kurt Reeder, *piano*
Brian Woodbury, *trombone*
Parker Speirs, *guitar*
Zoë Jorgenson, *bass*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

11:00 a.m.
11 June 2016
E-250
Harris Fine Arts Center

PROGRAM

Hands Down — Chad Floyd, b. 1977

The Album for the Young — Pyotr Il'yich Tchaikovsky, 1840–1893
Transcribed by Leigh Howard Stevens
- Song of the Lark
- Morning Prayer
- Mazurka

Tchik — Nicolas Martynciow, b. 1966

Blue Monk — Thelonious Monk, b. 1917
As Performed by Gary Burton & Makoto Ozone
Transcribed by Leonhard Waltersdorfer

Locked in a Basement / Make Me Dance — Mark Guiliana, b. 1980

Cherokee — Ray Noble
As recorded by Clifford Brown and Max Roach on *Study in Brown*

BYUarts This musical event is the 181st performance sponsored by the BYU School of Music for the 2015–2016 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

University Chorale

Paul Broomhead, *conductor*

7:30 p.m.
3 August 2016
Madsen Recital Hall
Harris Fine Arts Center

Two Songs of Praise

Cantate — Shane W. Dittmar

Non Nobis — Peter Anglea

Three Historic Pieces

Come Away, Sweet Love — Thomas Greaves
ed. Leavitt

Beato Es Virgo Maria — Wolfgang Amadeus Mozart

Abendlied — Johannes Brahms
ed. Bruffy

Two Spirituals

Oh, Let Me Fly — Dan Davison

Witness — Stacey Gibbs

BYUarts This musical event is the 184th performance sponsored by the BYU School of Music for the 2015–2016 season.